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ABSTRACT

The 14 course outlines in this paper represent the culmination of a 2-year project by the Broadcast Education Association's Courses and Curricula Committee. They were selected for outlining based upon either the frequency with which they were included in the curriculum of institutions offering comprehensive programs in broadcast education or the perceived importance of the subject area to new directions in the discipline and in the industries toward which it is oriented. The courses are (1) Introduction to Broadcasting, (2) Broadcasting and Society, (3) Mass Media and Society, (4) Audio Production, (5) Basic Television Production, (6) Broadcast Copy/Continuity Writing, (7) Broadcast Advertising and Sales, (8) Broadcast News, (9) Programing for Radio-TV-Cable, (10) Telecommunications Management, (11) Comparative Systems of Broadcasting, (12) International Broadcasting, (13) Cable/Broadband Communications, and (14) Telecommunications of the Future. (JL)

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CURRICULAR DIMENSIONS OF BROADCAST EDUCATION

Peter B. Orlik
Editor

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CURRICULAR DIMENSIONS OF BROADCAST EDUCATION

The following fourteen model course outlines represent the culmination of a two year project by the Broadcast Education Association's Courses and Curricula Committee. In January, 1981, the 43 committee members (representing 38 institutions from around the country) were polled as a means of ascertaining which radio-television-film subjects should be the focus for a multi-part series of model syllabi. Subject areas were nominated based upon either (1) the frequency with which they were included in the curriculum of institutions offering comprehensive programs in broadcast education or (2) the perceived importance of the subject area to new directions in the discipline and in the industries toward which it is oriented. As a result of this process, these courses were selected for outline modeling:

Introduction to Broadcasting
Broadcasting and Society
Mass Media and Society
Audio Production
Basic Television Production
Broadcast Copy/Continuity Writing
Broadcast Advertising and Sales
Broadcast News
Programming for Radio-TV-Cable
Telecommunications Management
Comparative Systems of Broadcasting
International Broadcasting
Cable/Broadband Communications
Telecommunications of the Future

Individual outline preparers were assigned following the Committee's April, 1981, meeting at the Broadcast Education Association Convention in Las Vegas. A mailing to all BEA-member schools then solicited copies of

syllabi which their faculty were using in the structuring and teaching of each of the above courses. The resulting voluntary submissions were received by the series editor who then routed them to the appropriate preparers during the summer of 1981. Over the next several months, each preparer created a comprehensive syllabus representing a consolidation of his/her own treatment of the subject with the treatments described in the contributed outlines from other institutions. The resulting composites were then submitted to the series editor for finalization, refinement, and format consistency.

Together, these syntheses provide a broad consensus of what is currently being taught as well as of what might soon be included in the curricula of institutions engaged in professional broadcast education. It must be emphasized however, that since curricular design varies significantly from campus to campus, the outlines are intended as suggestive guides rather than final arbiters. For the sake of series cohesion and maximum adaptability, each of the fourteen model syllabi divides its respective course into ten units plus a final examination. Each of these units thus corresponds to approximately one quarter system week, or one-and-one-half semester system weeks.

October 1982

Peter B. Orlik, Ph.D.
Series Editor and Courses &
Curricula Committee Chair
Broadcast Education Association

BEA COURSES AND CURRICULA COMMITTEE COURSE OUTLINE

TITLE: Introduction to Broadcasting

CREDITS: 3 semester hours (or equivalent) LEVEL: Sophomore

PREREQUISITES: Sophomore standing

CATALOG DESCRIPTION: History of radio and television in the United States; emphasizing its social, cultural and economic implications plus special consideration of current issues in broadcasting.

BEHAVIOR OBJECTIVES: As a result of this course, the student should be able to:

1. Identify significant contributions of selected individuals in the historical development of broadcasting.

2. Identify significant elements in the structure and organization of of the broadcasting industry.

3. Explain basic formulas used in broadcast sales, and in audience measurement.

4. Define or otherwise identify selected terminology related to the broadcasting industry.

5. Explain the growth and formation of regulatory agencies that relate to broadcasting, particularly the Federal Communications Commission.

6. Explain, define and lay out the organization and departmental functions of a broadcast station.

7. Explain specific examples of trends and innovations in broadcasting today which have world-wide impact on communications.

8. Outline the various local radio and TV programming services in his/her own area.

SUGGESTED TEXTS: (Any one of the following depending on instructor preference and student population)

Foster, Eugene S. Understanding Broadcasting. (Reading, Mass.: Addison-Wesley, 1978)

Head, Sydney W. Broadcasting in America. (Boston: Houghton Mifflin, 1976)

Sterling, Christopher and Kittross, John. Stay Tuned: A Concise History of American Broadcasting. (Belmont CA: Wadsworth, 1978)

Gross, Lynne S. See/Hear. (Dubuque: Wm. C. Brown Company, 1979)

Bittner, John R. Broadcasting: An Introduction. (Englewood Cliffs, NJ: Prentice-Hall, 1980)

Seidle, Ronald J. Air Time. (Boston: Allyn and Bacon, 1977)

POSSIBLE SECONDARY TEXTS:

Whetmore, Edward J. MEDIAMERICA. (Belmont, CA: Wadsworth Publishing, 1979)

Lichty, Lawrence and Topping, Malachi. American Broadcasting: A Source Book on the History of Radio and Television. (New York: Hastings House, 1975)

Barnouw, Erik. A Tower in Babel. (New York: Oxford University Press, 1966)

Barnouw, Erik. The Golden Web. (New York: Oxford University Press, 1968)

Barnouw, Erik. The Image Empire. (New York: Oxford University Press, 1970)

Reel, Frank. The Networks: How they Stole the Show. (New York: Scribners, 1979)

Sardman, Peter; Rubin, David M. and Sachsman, David. Media: An Introductory Analysis of American Mass Communications, Third Edition. (Englewood Cliffs, NJ: Prentice-Hall, 1982)

OTHER REQUIRED MATERIALS:

Broadcasting Magazine (1735 DeSales Street, NW, Washington, DC 20036)

Access to radio and television sets for outside viewing/listening

CLASS APPORTIONMENT:

Lecture/discussion: 100%

(Note: because of increasing enrollments, the size of most versions of this course are too large for laboratory practice)

METHODOLOGY STATEMENT:

The course is based on a combination of lectures (on both text materials and current happenings in broadcasting), class discussion and assignments related to topics. Assignments may be oral, but more commonly are written. All written work must be neat and reflect clear expression of ideas. Often, written assignments revolve around analysis of selected radio and television programs. Guest speakers may supplement lectures.

KEY VOCABULARY/DEFINITION LIST:

Above-The-Line: Creative costs of a particular program or series for such items as talent and producer.

ADI: Area of Dominant Influence; an audience measurement term which ties geographical areas to media concentration centers.

Advertising Agency: Organization which plans, organizes, and executes a promotion/publicity plan for companies which have products or services to sell.

Affiliate: Station which receives programming on a regular basis from one of the major networks.

Allocation Table: List compiled by the FCC which indicates to which cities FM or TV stations are assigned.

AM: Amplitude modulation: changing the height of a transmitting radio wave according to the sound being broadcast.

ASCAP: American Society of Composers, Authors and Publishers; the oldest performance rights licensing agency.

Ascertainment: Process through which stations interview community leaders and other citizens to learn what they believe are the major problems in the community.

AT&T: American Telephone and Telegraph Company.

Audimeter: Electronic device attached to TV sets by the A.C. Nielsen Company in order to determine, for audience measurement purposes, when a set is turned on and to what station it is tuned.

Barter: To give goods or services in return for other goods or services; often, syndicated programming made available to stations at a reduced rate in exchange for station commercial time.

BBC: British Broadcasting Corporation.

Below the Line: Costs which are constant regardless of the particular program or series type, such as camera operations, transmitter engineers, and videotape.

Bidirectional: Picking up on two sides; used to refer to microphones with two live sides.

Blacklisting: Phenomenon of the late 1940's and early 1950's, when many people in the entertainment business accused of Communist sympathies were banned from employment opportunities.

BMI: Broadcast Music, Inc., a performance rights agency set up by broadcasters in 1940 to combat ASCAP demands for large license fee increases.

Call Letters: A series of government-assigned letters which identify a transmitting station.

Carrier Wave: High-frequency wave which can be sent through the air and which is modulated by a lower-frequency wave containing information.

CATV: Community Antenna Television or cable TV; broadcast station or original programming carried into the home by wire for a fee.

CBC: Canadian Broadcasting Corporation.

Cease and Desist: Formal order by a governmental agency which states that a person or company must stop a certain practice immediately.

Circulation: Number of homes that tune in to a particular station over a set period of time, usually one week.

Citizens' Band: Radio communication service intended for short-distance personal and business communication.

Closed-Circuit: Television signals that are transmitted via a self-contained wire system rather than broadcast through the air.

Coaxial Cable: Transmission line in which one conductor completely surrounds the other, making for a cable that is not susceptible to external electromagnetic fields from other sources.

Coincidental Telephone Technique: Audience measurement method whereby people are called on the telephone and asked what they are watching on TV or listening to on the radio at the moment.

Co-op Advertising: Joint participation in the content and cost of a commercial by two entities, usually a national company which manufactures the product and a local company which sells it.

Counter-Programming: Scheduling programs to take maximum audience advantage from what competing stations have chosen to air.

Coverage: Number of homes a particular radio or TV station has the potential to reach if all conditions are perfect.

CPB: Corporation for Public Broadcasting; agent for dispersing federal funds to noncommercial broadcasting entities.

Demographics: Information pertaining to vital statistics of a population such as age, sex, marital status, and geographic location.

Diary: Booklet used for audience measurement in which people write down the programs or stations they watch or hear.

Electromagnetic Spectrum: Continuous range of electromagnetic energy, including radio waves and light waves.

ENG: Electronic news gathering; specifically, portable video (as opposed to film) equipment first used in obtaining on-the-spot news stories.

Equal Time: Rule stemming from Section 315 of the Communications Act, which states that TV and radio stations should give the same treatment and opportunity to all political candidates for a specific office.

Fairness Doctrine: Policy evolving from FCC decisions and court cases which states that radio and TV stations must present all sides of controversial issues of public importance which they raise in content they air.

Family Hour: Policy included temporarily in the NAB Code which stated that all television programs aired between 7:30 and 9:00 p.m. should be suitable for children as well as adults.

FCC: Federal Communications Commission; the governmental agency which regulates the telecommunication industries.

FM: Frequency modulation: placing a sound wave upon a carrier wave in such a way that the number of recurrences is varied.

Format: Type of programming employed by a radio station, usually described in terms of the music it plays.

Franchise: Special right granted by a government or corporation to operate a facility such as cable TV.

Frequency: The number of recurrences of a periodic phenomenon, such as a carrier wave, during a second or other stipulated time period.

FTC: Federal Trade Commission; the government agency which oversees advertising and other business trade practices.

Hypoing: Practice of airing special programs or holding special contests during a rating period in order to increase reported audience size.

Independent: A station which is not aligned with one of the major networks.

License: Document which the FCC issues to stations authorizing them to operate.

Local Origination: Programs produced in and for the local community, especially by or through a cable TV system.

Log: A sheet which lists an event-by-event breakdown of a station's program schedule.

Lottery: The involvement of chance, prize, and consideration (money) in a game or contest.

Market: An area, often consisting of one city, that a particular station serves.

Microwave: Radio waves 1,000 megahertz and up, which can travel fairly long distances.

Minicam: Small, lightweight television camera generally used in remote locations to cover news events.

Multiplex: To transmit two or more messages at the same time on a single channel.

Music Licensing: Paying for the use of performed music by giving a set fee to an agency which then distributes the revenue according to the popularity of the music.

NAB: National Association of Broadcasters; the chief trade association for United States commercial broadcasters.

Network feed: Program or other information coming over wires from a network to a station, sometimes at a time other than when the station plans to air it.

NPR: National Public Radio; cooperative radio network of noncommercial stations.

Overnights: Ratings which are known the day after they are taken.

Pay Cable: Subscriber payment for special programs which are provided commercial-free over a cable TV channel.

Payola: Practice of paying disc jockeys "under the table" to plug certain records in the hope that sales would be increased.

PBS: Public Broadcasting Service; cooperative television network of noncommercial stations.

Pilot: Film or tape of a single program of a proposed series which is prepared in order to obtain acceptance and commercial support.

Play List: Radio station's listing of the musical selections it has aired or plans to air over a set period of time.

Prime Time: Time of day when broadcast listenership/viewership is highest, generally morning and afternoon driving time for radio and mid-evening hours for TV.

Prime Time Access: FCC ruling designed to force most TV stations to program non-network material for one of the four hours of prime time.

Producer: Person in charge of a particular program or series who oversees such things as budget, personnel and facilities.

Profit and Loss Statement: Bookkeeping form which shows the amount of income and expenses of a company and whether the company has made or lost money.

Rate Card: Listing of the prices a station charges for advertisements at different times of the day and under different circumstances.

Rating: Percentage of people or homes who are watching or listening to a particular station in relation to the total number of people or homes potentially available.

Residuals: Payments made to those involved in a production when the program is rerun.

Run-of-the-schedule: Method of selling time whereby the advertiser pays the station's lowest rate and the station schedules the best available time.

Section 315: Portion of the Communications Act that states that political candidates for the same office must be given equal treatment.

Share: Percentage of persons or households tuned to a particular program in relation to all persons or households actually using radio/television at the time.

Special Effects Generator: Piece of TV equipment often incorported within the switcher which enables pictures to form wipes, stars, squares, cutouts, and other patterns and effects.

Story Board: Chart that contains step-by-step pictorialization of a commercial or program.

Stringer: Person who gathers news information and is paid only for the material used.

Synchronous Satellite: Satellite that travels in orbit at such a rate that it appears to hang stationary above the earth.

Traffic: Department of a TV or radio station which handles the log and schedules commercials.

UHF: Ultra high frequency; the area in the spectrum between 300 and 3,000 megahertz and comprising TV channels 14-70.

VHF: Very high frequency; the area in the spectrum between 30 and 300 megahertz and comprising TV channels 2-13 as well as the FM radio band.

Wire Service: Organization that supplies news to stations by use of a teletype; chiefly AP (Associated Press) and UPI (United Press International).

UNIT BREAKDOWN (Note: this follows outline offered by Prof. David Piehl)

I. Sociological Basis of Broadcasting. Broadcasting is the most pervasive mass medium in the country. Over ninety-five percent of all American homes have television sets. There are more television sets in the country than there are bathtubs. One hundred percent of the populace is reached by the broadcast media each week. Obviously, with this extent of reach the media has a powerful effect on our actions. This section will discuss the effects of the media and how people, including advertisers and politicans, have used the media to get desired results.

II. Philosophical Basis of Broadcasting. The fact that there is a limited number of broadcast stations available does not totally explain the American system of broadcasting. All nations are faced with the fact of limitation. Unlike some other countries, the United States assumes that the people own the air-waves that broadcasters use and therefore it is the people rather than the government which must be served by the broadcasters.

III. Physical Basis of Broadcasting. To a large extent the broadcast media's effects on the nation's social, cultural and economic institutions are determined by the physical laws of nature. The American system of broadcasting is based on the fact that there is a limited number of broadcast stations available to the country. The third section of the course will explore this technical aspect.

IV. Evolution of Broadcasting-Radio. It has been said that to understand the future, one must understand the past. An understanding of the history of radio should aid the student in understanding why the medium is what it is today. The discussion begins in the mid-nineteenth century with the discovery of telegraphy and continues to the origin of television.

V. Evolution of Broadcasting-Television. This section continues the discussion of the history of broadcasting but with an emphasis on television.

VI. Origins of Government Regulation. The American system of broadcasting is a marriage of private enterprise and governmental regulation. However, this was not always the case. This section analyzes the issues and forces that begot partial governmental control over the air waves.

VII. The Federal Communications Commission. When it became apparent that some control over the broadcasting system was needed, Congress set up the Federal Communications Commission to insure that broadcasters would serve the public. This section analyzes the agency that regulates broadcasting in the United States.

VIII. The Economics of Broadcasting. Even though broadcasting is intended to be a public service, it is necessarily a business too. This section discusses how broadcasters profit by providing the country with informational and entertaining programming.

IX. Audience Measurement Techniques. In order for broadcasters to profit by their business, they must please their audience. How they find out what the audience wants to see and hear is delineated in this section.

X. Current issues in Broadcasting. During this section the student has an opportunity to explore and debate important contemporary broadcasting topics.

XI. Final Examination

EVALUATION CRITERIA AND PERCENTAGE OF GRADE:

Quizzes	40%
Final Exam	30%
Class participation	10%
Written assignments	20%

SPECIAL RESOURCES

Radio tapes:

Old radio programs, such as "Green Hornet," "Shadow," "The Lone Ranger," etc.
"War of the Worlds"
"Great Radio Comedians"
"Hear it Now" (Murrow Broadcasts)

Film and video tapes:

"When TV Was Young"
"CBS Reports: Edward R. Murrow" or BBC Production of "Good Night and Good Luck"
"Harvest of Shame"
"The Migrants"
"Selling of the Pentagon"
PBS sample promotional tape for current season, available from PBS affiliate
"World: The Clouded Window"
"Spots: The Popular Art of American TV Commercials"
"Promises" - how TV commercials appeal to emotions
"Television: The Anonymous Teacher" - how children learn from TV (ACT)

"Children, Television and Change"
"A Death in the Family" (WCCO-TV)
"Clio Awards Commercials"
"60 Minutes - Our Reply" (Illinois Power Co.)
"Arbitron: Research for the 1980's" (Arbitron)

SUPPORT BIBLIOGRAPHY

Adler, Richard and Cater, Douglass (ed.) Television as a Cultural Force (New York: Praeger, 1976)

Brooks, Tim and Marsh, Earle. The Complete Directory to Prime Time Network TV Shows. (New York: Ballentine Books, 1979)

Brown, Les. Keeping Your Eye on Television. (New York: The Pilgrim Press, 1979)

Brown, Les. Television: The Business Behind the Box. (New York: Appleton-Century-Crofts, 1971)

Brown, Ray. Children and Television. (Beverly Hills, CA: Sage Publications, 1976)

Cater, Douglass. Television as a Cultural Force (New York: Praeger, 1976)

Cater, Douglass, and Nyhan, Michael J. The Future of Public Broadcasting. (New York: Praeger, 1976)

Cole, Barry and Oettinger, Mal. Reluctant Regulators: The FCC and the Broadcast Audience. (Reading, MA: Addison-Wesley, 1978)

Cole, Barry (ed.) Television Today: A Close-Up View. (New York: Oxford University Press, 1981)

Comstock, George. Television and Human Behavior. (New York: Columbia University Press, 1978)

Eastman, Susan; Head, Sydney; and Klein, Lewis. Broadcast Programming: Strategies for Winning Television and Radio Audiences. (Belmont, CA: Wadsworth, 1981)

Epstein, Edward Jay. News From Nowhere: Television and the News. (New York: Vintage Books, 1974)

Friendly, Fred. Due to Circumstances Beyond Our Control. (New York: Vintage Books, 1968)

Halberstam, David. The Powers That Be. (New York: Knopf, 1979)

Heighton, Elizabeth and Cunningham, Don. Advertising in the Broadcast Media. (Belmont, CA: Wadsworth, 1976)

Johnson, Joseph and Jones, Kenneth. Modern Radio Station Practices. (Belmont, CA: Wadsworth, 1972)

Johnson, Nicholas. How to Talk Back to Your Television Set. (New York: Bantam Books, 1970)

Johnson, Nicholas. Test Pattern for Living. (New York: Bantam Books, 1972)

Kahn, Frank (ed.) Documents of American Broadcasting. (New York: Appleton-Century-Crofts, 1978)

Kendrick, Alexander. Prime Time: The Biography of Edward R. Murrow. (New York: Avon, 1969)

Mander, Jerry. Four Arguments for the Elimination of Televison. (New York: Morrow Quill, 1978)

Mankiewicz, Frank and Swerdlow, Joel. Remote Control: Television and the Manipulation of American Life. (New York: Ballentine Books, 1978)

Metz, Robert. CBS: Reflections in a Bloodshot Eye. (New York: New American Library, 1975)

Moody, Kate. Growing Up on Television: The TV Effect. (New York: New York Times Books, 1980)

Newcomb, Horace (ed). Television: The Critical View. (New York: Oxford Press, 1979)

Norback, Craig T. TV Guide Almanac. (New York: Ballentine Books, 1980)

Quall, Ward L. and Brown, James A. Broadcast Management. (New York: Hastings House, 1976)

Rather, Dan. The Camera Never Blinks. (New York: Ballentine Books, 1977)

Shanks, Bob. The Cool Fire: How to Make it in Television. (New York: W.W. Norton and Company, 1976)

Sterling, Christopher and Haight, Timothy. The Mass Media: Aspen Institute Guide to Communication Industry Trends. (New York: Praeger, 1978.)

Tuckman, Gaye, et. al. Hearth and Home: Images of Women in the Mass Media. (New York: Oxford University Press, 1978)

U.S. Commission on Civil Rights. Window Dressing on the Set: Women and Minorities in Television. (Washington, DC: U.S. Printing Office, 1977. Updated, 1979)

DATE OF OUTLINE PREPARATION: December, 1981

NAME OF PREPARER: Val Limburg, Washington State University

SERIES EDITOR: Peter B. Orlik, Central Michigan University

SCHOOLS CONTRIBUTING OUTLINES:

University of Akron
Arkansas State
California State - Fullerton
Central Michigan
Liberty Baptist College
Michigan State
Murray State (Kentucky)
Niagara Community College
Northern Michigan
Notre Dame
San Antonio College
South Carolina
SUNY - Fredonia
Washington State
University of Wisconsin - Platteville

BEA COURSES AND CURRICULA COMMITTEE COURSE OUTLINE

TITLE: Broadcasting and Society Credits: 3 Semester Hours

Alternative Titles: Telecommunication and Society
Seminar: Current Issues/Trends in Broadcasting
Issues in Broadcasting

PREREQUISITES:

Sophomore standing; Introduction to Mass Communication and/or Fundamentals of Radio and Television.

LEVEL: Sophomore/Junior

CATALOG DESCRIPTION:

Understanding of the roles played by the broadcasting industry in American society. Examination of the electronic media in social, political, legal, economic, ethical and philosophical contexts with special focus on major issues in broadcasting today.

COURSE BEHAVIORAL OBJECTIVES:

The student should be able to:

1. Assess key issues in TV criticism.

2. Discuss the relationship between critical studies of broadcasting and professional practices carried on in the electronic media.

3. Demonstrate comprehensive understanding of a representative broadcast industry topic as evidenced by presentation of a term paper and /or other written and oral reports.

4. Sketch the roles and interrelationships between broadcasters, consumers, regulators, and other relevent societal units.

5. Inventory the strengths and weaknesses of the electronic broadcasting system in the United States as evidenced by important industry trends.

SUGGESTED TEXTS:

Newcomb, Horace. Television: The Critical View. (New York: Oxford University Press, 1976)

Schwarz, Tony. The Responsive Chord: How Radio and TV Manipulate You, Who You Vote For, What You Buy and How You Think. (New York: Anchor Books/ Doubleday, 1974)

Smythe, Ted C. and Mastroianni, George. Issues in Broadcasting. (Palto Alto, CA.: Mayfield Publishing, 1975)

OTHER REQUIRED MATERIALS:

Student subscription to BROADCASTING MAGAZINE
Access to a radio or television set

CLASS APPORTIONAMENT: Lecture/ discussion 100%, No Lab.

METHODOLOGY STATEMENT:

Lectures, class discussion, use of audio and video tape recordings, films, guest lecturers and supplemental (library reserve) readings will be employed in the class to insure that individual students and the class as a whole are exposed to a broad range of issues and perspectives on the multi-dimensional pressure points impacting the media of broadcasting and social institutions/forces.

KEY VOCABULARY/DEFINITION LIST:

ACT (Action for Children's Television): A nationwide organization which strives for improvement in TV programming/advertising aimed at children. Actively seeks changes in programs and commercials to provide improved models for young people.

Blacklisting: A post world War II practice in which artists and performers accused of being or having leanings toward Communism were not allowed to work in their profession.

Cable TV: An "alternate" service which evolved out of the struggle to broaden TV's coverage beyond the reach of regular broadcast signals. Began as CATV and evolved into a cable distribution system which now delivers original as well as off-air programming and other services into the consumer's home via wire.

Catharsis: The relief of normal frustrations acquired in daily life through the vicarious participation in other's agression, as depicted or captured on television.

Corrective Commercials: Messages required by the Federal Trade Commission to correct mis-information accruing from previously run advertising.

Counter Commercials: Broadcasting appeals presenting points of view opposing those expressed by advertisers, as for example, anti-nuclear power spots to counter power company pro-nuclear messages.

CPB (Corporation for Public Broadcasting): The organization created by Congress to distribute Federal monies to qualifying noncommercial stations and to suggest broad policy for the non-commercial broadcasting industry.

CTW (Children's Television Workshop): An organization created to develop new programming concepts in the field of children's television, funded in part by commercial grants and by governmental allocations. Created "Sesame Street," "The Electric Company," and similar programs.

Drive Time: Periods of the day when people are traveling to or from work and radio audiences are, therefore, largest. Generally 6-10 a.m. and 4-7 p.m.

ENG (Electronic News Gathering): Procedure whereby news is visually recorded with mini-cameras and video tape recorders or relayed live rather than through the process of using film.

Fairness Doctrine: An FCC policy later obliquely made law which requires that all sides of any controversial subject of public importance be given a fair hearing on the air.

FCC (Federal Communications Commission): The regulatory agency for broadcasting and other telecommunication media in the United States; created under the Communications Act of 1934.

FTC (Federal Trade Commission): The regulatory agency for advertising and other business trade practices.

Game Show Scandals: A series of incidents in which contestants in 1950's and 60's game shows were found to have been given answers in advance of the actual performance, or were fed clues and other information which gave them an advantage.

Modeling Effect: The process whereby someone may pattern actions in real life after those seen in a TV/movie production.

NAB Radio/TV Codes: Voluntary codes of operation for broadcast stations developed by the National Association of Broadcasters to promote self-regulation. May be invalidated due to anti-trust concerns.

Networks: Organizations created to procure and distribute program material to stations who have contracted to be affiliated with the network organization. Conventional networks also set up a permanent distribution system linking these stations, whether by landline, microwave, or satellite.

Payola: A practice wherby promoters provide cash gifts to on-air personnel (DJs) in order to get favorable airplay of their records.

PAY-TV: Television service, either by cable or over the air, wherein the consumer pays for programming received in the home.

PBS (Public Broadcasting Service): The national non-commercial television service which is primarily controlled by its individual stations.

Prime Time: That period of the television broadcast day (6-11 or 7-11p.m.) in which the largest audiences tune to television.

Rating: A percentage figure representing the number of homes out of all the television homes in a given area which are tuned to a particular station or program.

Share: The percentage figure representing the number of homes tuned to a particular station or program out of all homes with activated sets in a given area.

Syndication: The selling/distribution of program material directly to individual stations rather than through a network.

UNIT BREAKDOWN:

I. Introduction: Broadcasting and Society

- A. Scope and Structure of Broadcasting in the U.S.
- B. Importance of Broadcasting in our Lives.
  1. Involvement of the Individual
  2. Attitudes of the Public toward Broadcasting.

II. Roles of the Broadcast Media

- A. News
- B. Entertainment
- C. Persuasion and Propaganda

III. Broadcasting, Government, and Print

A. Broadcast Regulation
B. Differences in and between Broadcasting and the Print Media

IV. Audiences and Broadcasting

A. Research: Techniques and Impact
B. The Ratings System as Business Basis

V. Concerns and Effects Criteria

A. Programming Effects
B. Advertising
C. The Violence/Sex question

VI. Broadcasting and the Political System

A. Political Campaigns and Convention Coverage
B. Elections and TV

VII. Broadcasting and the News

A. The Question of Depth
B. TV and the Reporting of "Reality"

VIII. Special Audiences and TV

A. Serving Children
B. Serving Minorities

IX. The New Electronic Media

A. Cable
B. Discs/Cassettes/Games
C. Satellite
D. Teletext and Telepublishing

X. Broadcasting and Social Responsibility

A. Making Individual Views Known
B. What Do We Want Television to Be?

XI. Final Examination

EVALUATION CRITERIA AND PERCENTAGE OF GRADE:

Midterm Exam.....25%
Final Exam.....30%
Term Paper.....25%
Oral Report.....15%
Participation.....5%
100%

SPECIAL HANDOUTS/AUDIO-VISUAL RESOURCES AND WHERE OBTAINABLE:

Video Tapes:

"CBS Reports: You and the Commercial" (CBS, 51 West 52nd Street, New York, NY 10019)

"You Should See What You Are Missing" (PBS, 475 L'Enfant Plaza West S.W., Washington, DC 20024)

Also video tapes from TVB (Television Bureau of Advertising), Nielson, etc. These are special tapes which instruct in their focus area. TVB, for example, provides an annual tape on selling television, such as the recent "Television: The Sum of the Alternatives." Best way to obtain these is to persuade a local station to loan you their copy.

Films:

"Sixty Second Spot: The Making of a Television Commercial." (Univeristy of Arizona Film Library, Tucson, Arizona 85721)

"Selling of the Pentagon" (Pennsylvania State University Audio Visual Services, University Park, PA 16802)

"Making of a Live TV Show." (University of Michigan Resources Center, 416 Fourth Street, Ann Arbor, Michigan, 48109)

"This is Edward R. Murrow" (University of Arizona Film Library, Tucson, Arizona, 85721)

Handouts or Subscriptions:

ACT NEWS. From Action for Children's Television, 46 Austin Street, Newtonville, MA 02160. Other brochures also available.

Varied brochures in television from United Church of Christ, 289 Park Avenue South, New York, NY 10010 such as:

"In Defense of Fairness," How to Protect Citizen Rights in Television and Radio," "Racial Justice in Broadcasting," and several others.

SUPPORT BIBLIOGRAPHY:

Blumer, Jay G. and McQuail, Dennis. Television in Politics. (Chicago: University of Chicago Press, 1969)

Brown, Les. Keeping Your Eye on Television. (New York: Pilgrim Press, 1979)

Cater, Douglas. (ed.) Television as a Social Force. (New York: Praeger Publishers, 1975)

Cater, Douglas. Television as a Cultural Force. (New York: Praeger Publishers,1976)

Cirino, Robert. Don't Blame the People. (New York: Random House, 1971)

Cowan, Geoffrey. See No Evil: The Backstage Battle over Sex and Violence in Television. (New York: Simon and Schuster, 1978)

Federal Register. The Public and Broadcasting: Procedual Manual. Federal Communications Commission. Vol. 37, No. 190. Part III. Washington, DC, 1972)

Friendly, Fred W. Due to Circumstances Beyond our Control...(New York: Random House, 1968)

Johnson, Nicholas. How to Talk Back to Your Television Set. (New York: Bantam Books, 1970)

Liebert, Robert M; Neale, John M. and Davidson, Emily S. The Early Window: Effects of Television on Children and Youth. (New York: Pergamon Press, 1973)

Lang, Kurt and Lang, Gladys Engel. Poltics and Television. (Chicago: Quadrangle Books, 1968)

Mendelsohn, Harold and Crespi, Irving. Polls, Television and the New Politics. (Scranton, PA: Chandler, 1970)

Patterson, Thomas E. and McClure, Robert D. The Unseeing Eye: The Myth of Television Power in National Elections. (New York: G.P. Putnam and Sons, 1976)

Skornia, Harry J. Television and Society. (New York: McGraw Hill, 1965)

DATE OF OUTLINE PREPARATION: December, 1981

PREPARER: ElDean Bennett, Arizona State University

SERIES EDITOR: Peter B. Orlik, Central Michigan University

SCHOOLS CONTRIBUTING OUTLINES:

Arkansas State

Central Michigan

Liberty Baptist College

Michigan State

Murray State (Kentucky)

Niagara Community College

Northern Michigan

South Carolina

Stephen Austin State (Texas)

Washington State

BEA COURSES AND CURRICULA COMMITTEE COURSE OUTLINE

TITLE: Mass Media and Society CREDITS: 3 semester hours

Other titles: Current Issues/Trends in Mass Media,
Mass Media, Mass Communication and Society

PREREQUISITE: Sophomore standing
May be preceded by: Fundamentals of Broadcasting
Introduction to Mass Communication

LEVEL: Sophomore/Junior

CATALOG DESCRIPTION:

Understanding of the multiple roles played by the mass media in American society. Examines the media in social, political, legal, economic, ethical and philosophical contexts.

BEHAVIORAL OBJECTIVES:

The student will be able to:

1. Analyze the social, political and economic functions and effects of the media in our democratic society.
2. Establish criteria for evaluation of media performance.
3. Describe the interrelationships between the mass media and society.
4. Inventory the key contemporary issues/controversies involving the mass media.
5. Articulate how individuals and their organizations can influence the operation and performance of the media in America.

SUGGESTED TEXTS:

Wells, Alan, Mass Media and Society. 3rd Edition (Palo Alto, Cal.: Mayfield Publishing, 1979)

Voelker, Francis H. and Ludmila A., Mass Media: Forces In Our Society. 3rd Edition. (New York: Harcourt Brace Jovanovich, 1978)

OTHER REQUIRED MATERIALS: None

CLASS APPORTIONMENT: Lecture/Discussion 100%

METHODOLOGY STATEMENT:

Lecture, class discussion, use of film, tape recordings (audio and video), guest lectures and supplemental reading on reserve are employed in the class. A term paper and an assigned oral report on key media issues work in conjunction with examinations to focus student attention on the initial issues facing the media today and the ways in which media structures are responding.

KEY VOCABULARY/DEFINITION LIST:

Advertising: Messages sent through the public media for the purpose of selling goods or services to consumers.

Agenda Setting: The ability of the media to focus or channel attention on one issue over others which largely determines the importance of that issue or topic in the minds of the public.

Catharsis: The relief of normal frustrations acquired in daily life through vicarious participation in others' aggression, as for example, in watching violent news footage or depicted acts on television.

Channel: The medium through which messages are transmitted from source to receiver.

Channel Noise (or Mechanical Noise): Any distraction or disturbance in the reception of a message that occurs within the medium of communication.

Communication: Act of transmitting information, ideas and attitudes from one person to another.

Counter Commercials: Broadcasting appeals presenting points of view opposing those expressed by advertisers (such as anti-nuclear power messages which contradict power company commercials).

Failing Newspaper Act (or Newspaper Preservation Act): A government law which permits the combining of business and printing activities of two newspapers in one community/market in order to keep both papers operating. Editorial functions of the papers remain autonomous and separate.

Fairness Doctrine: An FCC Policy later obliquely written into law, which requires the opportunity for all sides of a controversial issue to be heard on the air if any one side is given. Confirmed in the Red Lion Decision.

Free Press-Fair Trial Dilemma: A conflict arising between the First and Sixth Amendments to the Constitution wherein the release by the press of information about a trial could jeopardize the fairness of that trial.

Gatekeeper: A person who serves in an editing position and who has the power to determine whether news items pass on through the process of getting information from an event to the consumer. (See "The Gatekeeper: A case study in the selection of news," Journalism Quarterly: Fall, 1950)

Interpersonal Communication: Communication between one person and another.

Mass Communication: The process by which the same message is transmitted simultaneously and publicly via a mass medium to large numbers of people.

Mass Media: The radio, TV, newspaper, film, and magazine vehicles that quickly reach large numbers of people with their messages.

Message: An idea or information unit put into a code system and sent out as a signal.

Muckraker: Writers who expose corruption and other abuses in business and government, especially magazine writers of the early twentieth century.

Non-Verbal Communication: Communication between two parties without written or spoken language.

Opinion Leaders: Those members of society who are looked to as "expert" in a given field and whose opinions are valued and often sought/followed by other members of society. Media persuaders, therefore, often seek their attention and endorsement.

Payola: Practice whereby promoters provide undisclosed cash gifts to on-air personnel (DJs) in order to get favorable play for their records on the air.

Pay-TV: Television service, either via cable or over the air, wherein the consumer pays for programming received.

Penny Press: The first period in American newspaper history during which papers were first sold cheaply specifically to attract large audiences which in turn could be "sold" to advertisers through their purchase of advertising space.

Press: Initially used to refer to the newspapers of a society, but now generally inclusive of all media used in the process of public news dissemination.

Propaganda: A message that works on the minds of large groups of people seeking to influence their attitudes and thereby their actions.

Selective Exposure: An individual's exposure to and preference for those messages which are in accord with his/her own interests, opinions, and the counterpart avoidance of messages not in accord.

Selective Perception: An individual's tendency to misperceive/misinterpret communications that do not agree with his/her predispostions.

Selective Retention: Predilection to learn material with which one agrees and to forget more readily that material with which he/she disagrees.

Semantic Noise: Occurs when the communicator and receiver have differing verbal skills, including language and cultural dissimilarities which become a hindrance to mutual understanding.

Shield Laws: State statutes which allows a reporter to protect or keep confidential the source of information used in producing a story.

Two Step Flow Of Information: A process whereby a message transmitted through the mass media is picked up by an "opinion Leader" who then interprets and passes it on to a large number of people who rely on that opinion leader.

UNIT BREAKDOWN:

I. Introduction: Mass Media and Society

A. Structure and scope of the Mass Media Industries
B. Roles the media play in our lives.

1. News
2. Entertainment
3. Persuasion
4. Socialization

II. Regulation of the Media

A. Government Regulation
B. The Advertiser as Regulator
C. Public Pressure: The Consumer as Regulator
D. Internal Regulation
E. Regulation of a "Free Press"

III. The Print Media

A. Development of Media Systems
B. Newspaper Industry: Status and Future
C. Magazine Industry: Status and Future
D. Criticism of the Print Media
E. Current Issues

IV. The Electronic Media

A. Radio
   1. Beginnings to Today
   2. Radio's Present and Future

B. Television

   1. Structure and Purpose
   2. TV's Influence on Daily Life

C. Film
D. New Media
E. Ratings System
   1. Trends in Audience Research
   2. Effects and Influence of Audience Research

V. The Advertising Industry

A. The Media as Persuaders
B. Media Economic Systems
C. Effectiveness of Advertising/Persuasion
D. Print Advertising
E. Television Advertising

VI. Concerns and Critical Criteria

A. Criteria for Evaluating the Media
B. The "Effects" Studies

   1. Violence in Television
   2. Sex and Morals as Depiction Issues

VII. The Media and Social

A. Usurpation of the Roles of other Social Institutions, and/or:
B. Abrogation of Responsibilities by Parents, Schools, Churches

VIII. The Media and the Reporting of News

A. Gatekeepers and Responsibility
B. Reporting U.S. Politics
C. Free Press-Fair Trial Dilemma

IX. Special Problems

A. Public Involvement with the Media
B. Government as Marketplace or Social Facilitator

X. Social Responsibility of the Mass Media

A. Who's Responsible for What?
B. Can Responsibility be Measured and Enforced?

XI. Final Examination

EVALUATION CRITERIA AND PERCENTAGE OF GRADE:

Midterm Exam.....25%
Final Exam.....30%
Term Paper.....25%
Oral Report.....15%
Class Participation.....5%

SPECIAL HANDOUTS/AUDIO-VISUAL RESOURCES AND WHERE OBTAINABLE:

Network documentary series and specials can be utilized in a number of ways. For information on availability and/or taping limitations write:

ABC 1330 Avenue of the Americas, New York, 10019
CBS 51 West 52nd Street, New York, 10019
NBC 30 Rockefeller Plaza, New York, 10020

Sample Films:

"TV and Politics," (University of Indiana, Audio-Visual Services, Bloomington, Indiana, 47405)

"Trust and Essential Freedoms," Parts I and II, (University of Utah Instructional Media Services, Salt Lake City, Utah, 84112)

"Big City Newspaper," (University of Wisconsin Extension Bureau of Audio Visual Instruction, P.O.Box 2093, Madison, Wisconsin, 53701)

Printed Materials:
Varied brochures on access to television, program evaluation on TV, etc., from United Church of Christ, 289 Park Avenue South, New York, NY 10010.
Sample publications include:
"Critics and Criticism in the Mass Media."
"In Defense of Fairness."
"How to Protect Citizen Rights in Television and Radio."
"Racial Justice in Broadcasting."

Articles, publications, and a news letter from Action for Children's Television. 46 Austin Street. Newtonville, Mass. 02160. Most valuable is the ACT NEWS, the news letter/brochure produced by ACT.

SUPPORT BIBLIOGRAPHY:

Bird, George. The Press and Society. (New York: Prentice-Hall, 1951)

Blanchard, Robert. Congress and the News Media. (New York: Hastings House, 1974)

Brown, Lee. The Reluctant Reformation: On Criticizing the Press in America. (New York: David McKay Co., 1974)

Cater, Douglas. Television as a Social Force. (New York: Praeger, 1975)

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Coons, John. Freedom and Responsibility in Broadcasting. (Evanston, IL: Northwestern University Press, 1962)

Cross, Harold. The People's Right to Know. (New York: Columbia University Press, 1953)

DeFleur, Melvin. Theories of Mass Communication. Second Edition (New York: David McKay Co., 1970) See also Third Edition with S. Ball-Rokeach.

Hynds, Ernest C. American Newspapers in the 1970s. (New York: Hastings House, 1975)

Janowitz, Morris and Hirsch, Paul. (eds). Reader in Public Opinion and Mass Communication. Third Edition. (New York: The Free Press, 1981)

Klein, Ted and Danzig, Fred. How to be Heard. (New York: MacMillan, 1974)

Larsen, Otto. Violence and the Mass Media. (New York: Harper and Row, 1968)

Merrill, John C. and Barney, Ralph D. Ethics and the Press. (New York: Hastings House, 1975)

Schramm, Wilbur and Rivers, William L. Responsibility in Mass Communication. Revised ed. (New York: Harper and Row, 1969)

Schramm, Wilbur. The Process and Effects of Mass Communication. (Urbana: University of Illinois Press, 1971)

Seiden, Martin H. Who Controls the Mass Media. (New York: Basic Books, 1975)

Schmidt, Benno C. Jr. Freedom of the Press vs Public Access. (New York: Praeger, 1976)

Stevens, John D. and Porter, William E. The Rest of the Elephant: Perspectives on the Mass Media. (Englewood Cliffs, N.J.: Prentice Hall, 1973)

Emery, Michael and Smythe, Ted C. Readings in Mass Communication : Concepts and Issues in the Mass Media. Fourth Edition. (Dubuque, IA: William C. Brown Publishers, 1980) See also the first three editions.

Wright, John W. The Commercial Connection: Advertising and The American Mass Media. (New York: Dell Publishing Co., 1979)

Wright, Charles R. Mass Communication: A Sociological Perspective. Second Edition. (New York: Randon House, 1975)

DATE OF OUTLINE PREPARATION: December, 1981

PREPARER: ElDean Bennett, Arizona State University

SERIES EDITOR: Peter B. Orlik, Central Michigan Univeristy

SCHOOLS CONTRIBUTING OUTLINES:

Arkansas State	Niagara Community College
Central Michigan	Northern Michigan
Liberty Baptist College	South Carolina
Michigan State	Stephen Austin State (Texas)
Murray State (Kentucky)	Washington State

BEA COURSES AND CURRICULA COMMITTEE COURSE OUTLINE

TITLE: Audio Production CREDITS: (Sem. Hrs. Equiv.): 3

PREREQUISITES: Introduction to Electronic Mass Media (3 Sem. Hrs.) and 3rd year standing (Junior)

LEVEL: 3rd year (Junior)

CATALOG DESCRIPTION:

Role of audio production in the aural and visual media: theoretical aspects of production and the application of theory to practical audio/radio projects.

COURSE BEHAVIORAL OBJECTIVES:

The student should be able to:

-- Describe the functions of aural communication in media

-- Evidence listening skill and the ability to "see" sound pictures.

-- Demonstrate a theoretical knowledge of the aesthetics and techniques of audio production.

-- Apply audio aesthetics and techniques to the art and craft of audio production and operations through a non-technical approach.

SUGGESTED TEXT(S)

Alten, Stanley R., Audio in Media. (Belmont, California: Wadsworth Publishing Company, 1981) (Check errata Sheet issued Spetember 9, 1981)

OTHER REQUIRED MATERIALS:

3 - 600 feet recording tapes (reel-to-reel)
3 - empty take-up reels
1 - splicing tape
5 - single-edge razor blades
1 - sharp scissors

All additional materials should be supplied by the Department

CLASS APPORTIONMENT: LECTURE/DISCUSSION 40% LAB 60%

METHODOLOGY STATEMENT:

The units of instruction are arranged in a pattern of increasing utility of theory and technique. Each unit builds on the previous unit toward a goal of understanding and application of theory and practice to produce a "sound picture" -- the audio production.

KEY VOCABULARY/DEFINITION LIST:

Acoustics: The study of sound behavior and control. Resonance qualities of a studio.

Ambience: Sound that is background to the primary sound.

Amplifier: An electronic device that increases the power of an electrical signal.

Amplitude: The magnitude of a sound wave.

Audition: Performer tryout. A channel on the console which permits listening to an audio signal without its being broadcast.

Background: Secondary sound which is audible under the primary sound (cf. Ambience).

Balance: The mix of sound from two or more sources so that each is in the right proportion to the other.

Bi-Directional Microphone: A microphone with a live pick-up pattern to its front and back, but dead on the sides.

Board: Audio control console (cf. Console).

Boom: A microphone stand with a rod-like telescopic mount that is positioned over the head of tne performer.

Bridge: Music or sound effects used as a transition between content segments.

Bulk Eraser: Demagnetizer that erases a whole magnetic tape while reel wound (cf. Degausser).

Bus: Electrical network within the console that combines the outputs of several channels.

Capstan: Component which maintains a constant speed in a tape transport mechanism by being pressured against the tape in connection with a pinch roller.

Cardioid: A uni-directional microphone pick-up pattern which is heart shaped. Also used to refer to the microphone itself.

Cartridge: A closed loop tape. The plastic housing for a closed loop tape. The transducing element in a turntable.

Cassette: A reel-to-reel tape that is self-contained in a plastic housing.

Channel: A complete, single electrical pathway through the console.

Condenser Microphone: A highly sensitive microphone which transduces sound electrostatically thus requiring a separate power source.

Console: An electronic device that amplifies, mixes and routes input signals to an output (cf. Board).

Control Room: A room adjacent to the studio where signals are controlled and processed during a production.

Crossfade: Fading-in a sound source while another source fades-out with both sources at some time crossing at an equal level of volume.

Cross talk: Unwanted spillover of signal on a tape to an adjacent signal. (cf. Print-through)

Cue: A hand signal to start. Preparing a record or tape for playback so it begins at the first point of sound.

Cue Tone: A pulse recorded on a cartridge tape that recues the tape and stops it at the beginning of the loop.

Cut: A decisive transition from one sound element to another. Preparing a tape or record for playback so it begins at the first point of sound.

Dead Pot: A closed potentiometer.

Degausser: (cf. Bulk Eraser) Degauss means to demagnetize; thus, a device for demagnetizing (erasing) a tape.

Doppler Effect: The human perception of a differential in frequency as a sound source approaches or departs from the listener.

Dubbing: The transference of sound from one tape to another tape.

Dynamic Microphone: A moving coil/diaphram type microphone.

Echo: Reverberation.

Echo Chamber: A specially built studio with sound reflective surfaces that is used in a delay-producing scheme to create an echo.

Electronic Editing: Editing by dubbing.

Equalizer: A signal processing device that can be adjusted to alter the frequency response of a sound.

Fade: Lowering or increasing the loudness of a signal level by means of a potentiometer. Fade-in is increasing from silence. Fade-out is decreasing to silence.

Fader: Potentiometer.

Feedback: An unpleasant and loud howl caused when the sound from a loudspeaker is picked up by a microphone and reamplified or when a tape recorder output is returned into the recorder input.

Frequency: The number of times per second that a sound repeats itself.

Gain: Volume.

Hard Wired: Status of pieces of equipment that are permanently wired together.

Head (tape): The transducer in a tape machine which converts magnetic energy into electrical energy or the reverse. Three main types:
1) Erase head demagnetizes the tape before the tape reaches the record head.
2) Playback head transduces magnetic energy into electrical energy.
3) Record head transduces electrical energy into magnetic energy.

Heads Out: Condition when program beginning is on the outside of a reel of tape.

Key: A switch (often a relay switch) which inter-connects control console components.

Leader Tape: Paper or plastic non-magnetic tape which is used to protect tape ends or separate content segments with silence.

Level: The reading on a VU meter showing the degree of audio energy in the program channel.

Master Pot: The potentiometer that controls the combined signals of the sound sources after passing through the bus (see Bus).

Microphone: A transducer that changes acoustic energy into electrical energy.

Miking: The placement and use of microphones in a prescribed way.

Mixer: (cf. Potentiometer).

Monitor: Studio or control room loudspeaker.

Mute: To silence a sound.

Off-Mike: Outside the normal pick-up pattern of a microphone.

Omni-Directional Microphone: Microphone that has an unrestricted 360° pick-up pattern.

On-Mike: Within the normal pick-up pattern of a microphone.

Patching: Routing or rerouting signals through the inputs and outputs hard-wired to a special panel (patch panel).

Pot: Potentiometer; a gain control (cf. Mixer).

Potentiometer: A gain control, a variable resistor that changes the output strength in a component.

Preamplifier: An electronic device that increases very low-level unusable signals to usable proportions before reaching an amplifier.

Presence: The quality of being close, on mike, according to the individual characteristics of a voice.

Print-through: Undesirable signal transfer from one layer of tape to an adjacent layer on the reel (cf. Crosstalk).

Psychoacoustics: The study of the subjective human perception of sound.

Remote: A live or recorded production not done in the studios.

Reverberation: Repeated sound reflections

Ribbon Microphone: A vibrating ribbon diaphragm type microphone.

Riding Gain: Controlling the gain or levels during live production, recording or playback.

Segue: Playing two recordings, one right after the other with only the slightest period of silence between them.

Signal Processor: A device that changes a characteristic of sound (cf. Equalizer).

Slip Cue: Holding a cued record with the fingertips with the turntable spinning and the releasing of the record at the correct moment.

Splicing Tape: Adhesive tape, specially manufactured to be non-oozing, non-magnetic and highly pressure sensitive to tape; used to edit or repair magnetic tape.

Studio: A room specially designed to be used for originating broadcasting or recordings.

Stylus: The needle in a tone arm on a turntable which transfers the modulations in a record groove to the transducer (cf. Cartridge).

Tails Out: Condition when program ending is on the outside of a reel of tape.

Talkback: An intercommunication system between studio and control room that does not interfere with the on-going program sound.

Tape: A plastic ribbon coated with ferric oxide that stores magnetic signals.

Tape Transport Mechanism: The mechanical part of tape machine that moves the tape smoothly and evenly past the heads from reel-to-reel.

Timbre: The quality of a sound that makes it original.

Tone Arm: The turntable arm that contains the stylus and cartridge.

Track: The area on a tape along which the magnetic signal is recorded.

Transducer: Any device that converts one form of energy into another form of energy.

Turntable: The playback machine for records.

Uni-Directional Microphone: A microphone that has a pick-up pattern from one direction only.

Velocity: The speed of a sound wave.

Volume Unit Meter: A device which measures signal modulation or sound loudness (VU meter).

Windscreen: A foam rubber or plastic covering designed to slip over the microphone head so that wind and certain voice sounds are reduced or eliminated.

WOW: A sound that is reproduced by a turntable or tape machine that is off speed from its normal pitch. The sound caused by cueing a record or tape too close to the sound signal so that the machine does not have sufficient time to reach normal operating speed.

XLR Connector: Microphone plugs with three-pin connectors.

UNIT BREAKDOWN: (10 units given -- each comprising one week on the quarter system, one and one-half weeks on the semester system; final examination/ project is unit 11)

I.	Introduction to the Elements of Sound	Chapter 1 and 2
	Historical overview, 1920-1981	
	Sound tools:	
	voice--language and paralanguage	
	music--creating emotion	
	sound effects--setting the stage	
	silence--impact	
	Sound characteristics--physical and psychological	
	frequency	
	amplitude	
	velocity	
	timbre	
	interference	
	Acoustics and Psychoacoustics	
	Basic control room and studios	
II.	Audio Console and Turntable Inputs	Chapters 3, 4, and 8
	Control board functions	
	Block diagram of board from inputs to output, audition, monitor, operations, monaural and stereo	
	Reproduction of record sound	
	Turntable components and operation, cueing	Laboratory in-class practice
III.	Microphones	Chapter 5
	High versus low-impedance	
	Types:	
	Dynamic	
	Ribbon	
	Condenser	
	Carbon	
	Crystal	
	Pick-up patterns	
	Uni-directional	
	cardioid and high directionality patterns	
	Bi-directional	
	Omni-directional	

	Uses, advantages and disadvantages of microphone type and pick-up patterns Special use microphones lavalier, shotgun, parabolic, wireless, contact, stereophonic Microphones for the visual media Care and use of microphone cables, connectors, and stands	Laboratory in-class practice
IV.	Miking Techniques: Voice and Music	Chapters 6 and 7
	"Working" the microphone, presence One voice, two voices, groups Microphone placement for stationary performers--announcers, simple spots, interview format, discussion format Microphone placement for moving performers--certain production spots, radio drama Television microphone placement for performers Music miking-stereo and monaural, miking instruments with multiple microphones Music in the visual media	Laboratory in-class practice Hourly Written Examination No.1
V.	Audio Tape Inputs	Chapters 9 and 10
	Tapes: Properties of magnetic tape, reel tape, cartridge tape and cassette tape Video tape and sound Optical and magnetic film sound tracks Recorders: Tape transport mechanism, speeds, controls Magnetic heads and their care Reel-to-reel, cartridge and cassette machines Video tape recorder sound Demonstration of total audio console input and output (Review of II through V)	Laboratory in-class practice Outside Production Assignment No. 1 60-90 second "sound picture"--use only sound effects
VI.	Editing Tape	Chapter 13 (pp. 315-323 only)
	Cutting versus editing Editing tools Editing procedures and techniques, inserting and deleting Electronic editing	Laboratory in-class practice

Outside Production
Assignment No. 2
Editing project

VII. Program Formats--Types--Spots

Chapter 12
(p. 283 and pp. 299-314 only)

News, magazine, sports, weather, features, interviews, discussion/panels, children, documentaries, music, narration, commercials, station breaks, public service announcements
Remote Production

Laboratory dismissed to work on outside projects

Outside Production
Assignment No. 3
60 second production spot

Outside Production
Assignment No. 4
15 minute tape which incorporates 3 program formats or types (not spots)

VIII. Sound and Aesthetics

Chapters 11, 14, 15 and Appendix

Sound effects and music sources
Techniques and procedures
Dubbing, looping, balance, fades, dead pot
Sound mixing
Signal processing--equalizer, reverberation, compression, expansion

Hourly Written Examination No. 2

Outside Final Production Assignment
15 minute audio production in a format of student's choice, but demonstrating all the tools of sound

IX. Radio Dramatic Production I

The radio drama as the embodiment of audio production techniques and procedures
The production team--director, performers, sound effects, music, control room team
Pre-production planning and process
Application to all audio production formats

Laboratory in class dramatic project

X. Radio Dramatic Production II

Production of in-class dramatic project continues

XI. Final Examination and Final Project

Outside Final Production Assignment (See VIII) is due

Final Written Comprehensive Examination

EVALUATION CRITERIA AND PERCENTAGE OF GRADE:

Written examination will be short answer and short essay in format. Some diagramming may be included.

Outside productions will be graded on the basis of:

-- handling of music and sound effects (fading, levels, aesthetics, etc.)
-- miking
-- balance and presence
-- board operation as reflected in the sound of the production
-- timing
-- oral interpretation
-- conception of the script as reflected in the production
-- improvement over previous assignment
-- overall evaluation (may be a combination of the above)

The same criteria will be used for the Final Outside Production except that the criteria will be divided evenly between performance factors and operation factors. (See grade percentages below)

Laboratory performance in class will be evaluated on the basis of relative contribution to the groups' assigned activities and attendance. Effort is the key here. This is the place to make mistakes and learn from them.

Hourly Written Examination No. 1.....15%
Hourly Written Examination No. 2.....15%
Four Outside Productions.....20%
Laboratory performance and Drama Production.....10%
Final Written Examination.....20%
Outside Final Production
  Performance.....10%
  Operation.....10%

SELECTED AUDIO-VISUAL RESOURCES AND WHERE OBTAINABLE:

American Televison and Radio Commercials, The, "Annual Clio Award Winners." (30 East 60th Street, New York, New York, 10022). Recordings of the annual commercial winners.

Arcal Music Library, Production Music, (2732 Bay Road, Redwood City, California, 94063), 1980. Cassettes and 33 1/3rd records.

Bensman, Marvin R., (Department of Speech and Drama, Memphis State University Memphis, Tennessee, 38153). Recordings of historical radio programs.

Films for the Humanities, Inc., "The BBC Sound Effects Library." (Princeton, New Jersey). Sound effects on 33 1/3rd records.

Also:

Mantell, Harold. The Complete Guide to the Creation and Use of Sound Effects. (Princeton, New Jersey: Films for the Humanities, Inc., 1978). Index to "The BBC Sound Effects Library" and articles on sound in media (non-radio).

Major Records, Production and Mood Music, Specialty Records and Sound Effects. (Thomas J. Valentino, Inc., 150 West 46th Street, New York, New York, 10036). 33 1/3rd records, monaural or stereo.

Minnesota Public Radio, "The Making of Star Wars for Radio." (45 East 8th Street, St. Paul, Minnesota, 55101), 1981. Radio program.

Tanner, William B., "Airplay Presentation" or "Showcase Presentation," (P.O. Box 4006, 2076 Union Avenue, Memphis, Tennessee. 38104). Or any other promotional tapes for production and programming services.

Total Records, "Sound Effects." (P.O. Box 1441, Bellingham, Washington, 98225). Forty albums available.

SUPPORT BIBLIOGRAPHY:

Alkin, E.G.M., Sound with Vision. (London: Butterworths, 1973)

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Gross, Lynne S., Self Instruction in Radio Production. (Los Alamitos, California: Hwong Publishing Company, 1976)

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McLeish, Robert, The Technique of Radio Production. (London: Focal Press, 1978)

Nisbett, Alec, The Use of Microphones. (New York: Hastings House, 1974)

Oringel, Robert S., Audio Control Handbook. (New York: Hastings House, 4th Edition, Revised and Expanded, 1972)

Seidle, Ronald J., Air Time. (Boston: Holbook Press, Inc., 1977) (Chapter 2 - "The Radio Station," pp. 113-167).

Willis, Edgar E., A Radio Director's Manual. (Ann Arbor, Michigan: University of Michigan Press, 1961)

DATE OF OUTLINE PREPARATION: September 25, 1981

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Murray State
Northwest Missouri
Stephen Austin State
Washington State
University of Wisconsin-Platteville
Wyoming

BEA COURSES AND CURRICULA COMMITTEE COURSE OUTLINE

TITLE: Basic Television Production — CREDITS: 3 sem. hrs.

PREREQUISITES: Introduction to Radio-Television and Basic Audio Production — LEVEL: Sophomore

CATALOG DESCRIPTION:

Beginning television studio production. Introduction to crew positions and operation of studio television equipment. Basics of television audio, lighting, video switching, film and video tape use, graphics, staging, producing and directing.

COURSE BEHAVIORAL OBJECTIVES:

Upon completion of the course, the student should be able to:

-- Describe how studio television programs are produced.

-- Perform at a satisfactory level the duties of all of the members of a studio production team except those of engineering.

-- Demonstrate a theoretical knowledge of the basic aesthetics and techniques of television production.

-- Operate basic video, audio, lighting, recording, telecine and switching equipment as part of a television production team.

-- Articulate projected trends in television technology and technique based on recent developments in the medium.

SUGGESTED TEXT:

Zettl, Herbert. Television Production Handbook, 3rd edition (Belmont, CA: Wadsworth, 1976)

OPTIONAL TEXTS:

Zettl, Herbert. Television Production Workbook, 3rd edition (Belmont, CA: Wadsworth, 1977)

Zettl, Herbert. Instructor's Manual for Television Handbook/Workbook, 3rd edition. (Belmont, CA: Wadsworth, 1977)

OTHER REQUIRED MATERIALS:

The department will provide a television studio, related equipment, video tape.

Students must supply:

basic graphic materials
one reel of audio tape and/or two audio cassettes (30 and 60 second)
slides or photographs for final project
any unusual props required for final project

CLASS APPORTIONMENT: LECTURE/DEMONSTRATION 35% LAB 65%

METHODOLOGY STATEMENT:

This course combines theory, demonstration and hands-on practice. For most units, text assignments will be given prior to class periods on a given subject. They will be discussed, amplified and/or explained during lecture/demonstration periods. Nonskills portions of the course will be covered by text assignments and lecture/discussions. Equipment operation and production techniques will be demonstrated both in lecture discussion periods and lab periods. Most actual practice and production will take place during lab periods. (If sections are small enough, (under 20) some practice and production could take place during lecture/ discussion periods. This is not possible when large lecture/discussion sections are used.)

Students are expected to practice necessary skills both during designated class periods and outside of class at times set aside under the supervision of a lab assistant. Competency examinations will be given during these times on all necessary skills.

Each student will be assigned to positions on the television production crew (for cable if the school has a cable outlet) for a minimum of 30 hours during the term. Students will not be assigned to positions for which they have not completed the competency examination.

During lecture/demonstration periods, video taped examples made for the class (or edited from previous class projects) will be used where appropriate to illustrate production concepts.

KEY VOCABULARY/DEFINITION LIST (KEYED TO INDIVIDUAL UNITS AND IN ORDER OF INTRODUCTION)

Unit 1 -- THE TELEVISION STUDIO AND THE PRODUCTION TEAM.

Master Control Room -- Nerve center of a television studio or station in which all video and audio signals are controlled and routed.

Routing Switcher -- Equipment that carries video and audio signals (usually together) to specific places (such as live tape machine transmitters or cable distribution amplifiers).

Line Monitor -- Television control room video screen that shows the picture leaving the production switcher on its way to master control.

Preview monitor -- Television control room screen that shows whatever is set up on the preview line (bus) of the production switcher.

Studio Monitor -- A television screen in the studio which generally shows the line picture; sometimes switchable to other sources like film, video tape or preview.

Master Monitor -- A high quality television receiver used by engineers to judge the quality of the video signal.

Audio Program Monitor -- Speaker which carries the output of the audio console as it is being sent to master control.

Log -- A schedule showing what is to be broadcast and at what time and order.

Studio talkback -- An audio system allowing people in the TV control room to talk directly to people on the floor.

RF -- Radio frequency. Modulation of a radio frequency carrier wave with both a video and audio signal. Necessary for both broadcast and cable transmission.

Audio -- The sound portion of a television production.

Video -- The picture portion of a television production. A video signal unmodulated to RF is superior in quality to the video portion of an RF signal so is generally used for all studio monitors except the air monitor.

Air Monitor -- A receiver which picks up a station's off air signal or a studio's off cable signal.

Telecine -- Often called the film room. The place where the film/slide projection equipment is located.

Producer -- The manager in fiscal and administrative charge of a television production.

Director -- The person in control of the physical production (and generally postproduction) activities either in the studio or on location. Manipulates all picture and sound elements to create the final production.

UNIT 2 -- THE TELEVISION CAMERA

Camera Chain -- The television camera and associated equipment such as sync generator, camera control unit, etc.

CCU -- Camera control unit. The piece of electronic equipment attached to a studio television camera that controls its electronic functioning.

CRT -- Cathode ray tube. Tube on which a television picture is displayed.

Camera head -- The part of the camera that contains the pickup tube(s) and the viewfinder.

Camera mounting head -- Also called pan head. The mechanical device that connects the camera head to the camera mount. It allows the camera to tilt and pan.

Camera mount -- The supporting equipment, usually a tripod, pedistal, or crane, which holds the camera mounting head and the camera itself.

Camera pickup tube -- The electronic tube in the camera that converts light energy to electronic energy.

Prism block -- A light splitting device found in many color television cameras that divides the light into the primary colors of red, blue, and green and directs each color to a specific pickup tube.

Target -- The light-sensitive surface of the front of the pickup tube.

Scanning beam -- The electron beam which moves back and forth over the entire target of the pickup tube converting light energy to electronic energy.

Electron gun -- The device in the rear of the pickup tube out of which shoots the scanning beam.

Interlace scanning -- The process in which the scanning beam of the pickup tube scans odd numbered lines in the picture and then returns to scan even numbered lines.

Burn-in -- (Also called image retention and sticking) Characteristic of old image orthicon tubes and overage color tubes in which the image of a bright object is retained for a short period of time by the photosensitive material on the target of the pickup tube even after the camera is moved to another shot.

Comet-tailing(lag) -- Characteristic of vidicon and other older (especially red) pickup tubes at low light levels whereby a cometlike tail follows bright moving images across the screen.

Resolution -- Sharpness and detail seen in a television picture.

Signal to noise ratio -- The percentage of video signal relative to the percentage of video interference ("noise") in a television picture. Can also apply to an audio signal.

Hue -- The actual color such as red, blue, green or orange.

Saturation -- Also called chroma. The strength or intensity of a color - how far removed it is from a neutral or gray shade.

Luminance -- A monochrome signal which provides the correct contrast for the color signal and which produces the compatable black and white picture for monochrome receivers.

Gray-scale -- A scale, used for electronic setup of the camera, which represents several shades of gray from TV white to TV black.

Field -- One-half of a television picture consisting of alternate scanning lines lasting 1/60 of a second.

Frame -- One complete television picture consisting of two fields (with both alternate sets of scanning lines) lasting 1/30 of a second. Also, the term for composition of an acceptable, well balanced picture within the parameters of the television screen.

Blanking -- The brief period of time in which the scanning beam in a television pickup tube is turned off while it retraces its path before starting another line.

Follow focus -- To change focus on a television camera lens while the camera or lens moves so as to always keep the center of attention in sharp focus.

Selective focus -- The technique of deliberately keeping the foreground or background out of focus in order to concentrate attention on an object that is in focus.

Focal length -- The physical distance from the optical center of a lens, set at infinity, to a point where the image is in focus. (In a television camera the distance to the front surface of the camera pickup tubes.)

f-stop -- A number that indicates the size of the lens aperture (opening). The higher the f-stop number (e.g. f 22) the smaller the opening and the smaller the f-stop (e.g. f 1.4) the larger the opening. The opening controls the amount of light allowed to enter the lens.

Depth of field -- The distance between the nearest point at which objects are in focus and the farthest point at which objects are in focus.

Angle of view -- The horizontal and vertical area shown by a lens of a given focal length (i.e. narrow angle, wide angle, etc.)

Tally light -- The light on a television camera (usually red) that shines when that camera is put on the line.

Sync Generator -- A piece of electronic equipment that produces a synchronizing signal (sync pulse)which keeps all video pictures locked together.

Arc -- To move the camera in a circular path around the subject while keeping the camera head pointed toward the subject.

Truck -- To move the camera to the left or right.

Dolly -- To move the camera toward or away from the subject.

Pan -- To turn the camera horizontally by rotating the camera head.

Tilt -- To move the camera vertically by pointing the camera mounting head up or down.

Pedistal -- A camera mounting base; also the command to move the camera pedistal and camera up or down.

Crane -- A large camera mount with an extended boom arm to hold the camera; also a command to move the boom arm up or down.

Tongue -- To move the boom arm of a crane laterally to the left or right.

UNIT 3 -- FILM AND VIDEO TAPE USE IN TELEVISION

Academy leader -- A piece of film with a countdown on it used to cue up the start of films.

Magnetic audio track (mag. sound) -- A strip of magnetic audio tape on film which is recorded and played back in a similar manner to standard audio tape.

Optical audio track -- A series of clear and opaque sections on the side of a film. Light from an exciter lamp is either blocked or allowed through to a sound head, thus creating sound.

Double system -- The process by which films are made with picture and sound being recorded separately and later combined.

Single system -- The process by which sound is recorded on the film at the same time as the picture.

SOF -- Sound on film

Sound drum -- An optical sensing device that produces an electrical audio signal when light passing through an optical audio track hits it.

Film gate -- The opening in a film projector that allows light from the projection lamp to shine through each frame of film. Also consists of a track the film travels through and a "door" that holds in the film.

Sprocket holes -- The holes in the side of a piece of film that are used to allow a claw arm to pull down each frame for exposure.

Film chain -- The film projection equipment used in television and usually consisting of projectors (motion picture and 35 mm slide), a multiplexer and a television camera designed for film reproduction.

Multiplexer -- Generally a series of mirrors which allow more than one motion picture or slide projector to be shown on one television camera.

Freeze frame -- In film, a still picture made by printing the same frame of film many times (24 times per second). In video tape, repeated electronic scanning of one frame of video (1/30 of a second) to produce a still picture.

Quadraplex (Quad) -- (Also known as transverse scan.) A video tape recording format that uses four rotating video heads in a pattern transverse (across the long axis) to the movement of the tape; the current standard broadcast format.

3/4" U-Matic -- A helical (slant track) scanning process used by 3/4" video cassette recorders. These recorders are commonly used in electronic news gathering (ENG) and electronic field production (EFP). Can be broadcast after processing by a time base corrector (TBC).

1" Type C -- The newest broadcast video tape recording format; a high quality helical scan which may eventually replace quadraplex. Capable of reproducing high quality slow motion and freeze frame pictures.

Beta Format -- A video tape recording format used in home 1/2" video cassette recorders. Not compatable with other 1/2" formats.

VHS -- Another video tape recording format used in home 1/2" video cassette recorders. Not compatable with other 1/2" formats.

Audio track -- The portion of a video tape containing the recorded audio signal.

Control track -- The portion of a video tape used to record sync pulses that keep the machine running properly.

Cue track -- A portion of a video tape (usually Quad) that is used to record audio cues, electronic cue tones or SMPTE time code.

SMPTE -- The Society of Motion Picture and Television Engineers; a group that helps to set technical standards for the film and television industries.

SMPTE time code -- A frame location "address" system that allows the recording of an electronic signal on the cue track, or second audio track, which permanently identifies each frame with a number consisting of hours, minutes, seconds and frames. Used as a location reference in editing.

Control track time code -- A method of approximating the location of frames on a video tape by assigning an arbitrary time code address to a given frame and then using the control track sync pulses to count frames. Used when editing without SMPTE time code actually recorded on the tape. Not as accurate as using recorded time code.

Tracking -- The process by which a video tape machine follows the signals sent out by the control track. Poor tracking leads to an unstable picture.

Time Base Corrector (TBC) -- Electronic equipment that upgrades the video signal of a video recorder by rebuilding control track sync information. This allows nonbroadcast machines to be used on the air, as well as to be synchronized with other broadcast-quality station video equipment.

Video disc -- A distribution medium similar to audio records in which television programs are pressed onto discs for consumer retail; also, the first type of broadcast slow motion and freeze frame recording machine used for instant replays.

Video cassette -- A tape storage format in which video tape is enclosed on hubs inside a plastic covering similar to an audio cassette.

Video cartridge -- Similar to an audio cartridge. Video tape in a self-contained case that can be cued automatically.

UNIT 4 -- TELEVISION AUDIO

Diaphragm -- The element in a dynamic microphone that vibrates when hit by sound waves.

Transducer -- Any device, such as a microphone, that receives energy in one form and converts it to another form.

Shotgun mike -- A long, highly directional mike that must be aimed directly at the person speaking for best pickup; looks a little like a long barreled gun.

Slip cue -- The practice of holding a record close to the beginning of the selected segment while the turntable is moving and then releasing the record on cue.

Cartridge (Cart) -- Continuous loop audio tape in a self-contained single reel case that automatically cues to the next or repeated cut.

Cassette -- Two reels of audio tape enclosed in a plastic case. Not a continuous loop.

Giraffe -- A medium sized microphone boom which has a long telescoping arm on a tripod base.

Perambulator -- A large boom on a dolly base which has a platform to hold the boom operator and a long, crank-operated, telescoping boom arm.

Fader -- (Sometimes called a slider.) A volume control device on an audio console that is manipulated by moving a sliding bar.

Pot -- (Potentiometer) A volume control device on an audio console that is manipulated by turning a knob.

Level -- Sound volume from a given source.

Gain -- Same as audio level.

High level input -- An input to an audio console that is not routed through a preamplifier. Designed for signals that are already amplified such as audio tape recorders and video tape recorders.

Low level input -- An input to an audio console that is routed through a preamplifier. Designed for weak signals like microphones and turntables.

Mixing -- Blending sounds together by using an audio console.

Patch panel -- A system of plugs which allows audio (or video) signals to be routed to and from a number of sources.

VU Meter -- A display meter on an audio console that shows the relative volume of the audio inputs.

Pre-roll -- To start a tape or record at a predetermined time so that it will end exactly when planned.

Segue -- To begin one sound immediately after another has ended.

Cross fade -- An audio dissolve, one sound fades down and the other up with a brief overlap of the two.

Wow -- Sound made when a record or tape is put on line before the machine has gotten to full speed.

UNIT 5 -- THE TELEVISION PRODUCTION SWITCHER AND THE TECHNICAL DIRECTOR

Program bus -- The row of buttons (bank) on a television production switcher that controls the video signal being sent out on the line.

Preview bus -- The row of buttons on a television production switcher that is connected to the preview monitor. It allows the setting up of special effects or the previewing of any available video source before it is put on the line.

Mix busses -- A double row of buttons on a television production switcher that, combined with a fader bar, allows for fading, dissolving and supering of video sources.

Effects bus -- The row of buttons on a television production switcher (combined with an effects generator) that is used to call up special electronic effects such as chroma key, keyed inserts and wipes.

Chroma Key -- An electronic special effect which allows a given color to be replaced with other video information so that a foreground image appears to be in front of the keyed background.

Key -- (Also called Keyed insert, insert or self key) A special electronic effect allowing a image from one camera to be cut into the background picture of another camera. Used most often with names and credits.

Wipe -- A camera transition where one image is gradually pushed off the screen (from any direction) as another replaces it.

Split screen -- A special electronic effect that divides the screen into two or more sections with a picture from a different camera filling each portion of the screen.

Digital video effects -- A new type of electronic technology which allows the video signal to be reduced to digital information and manipulated in many ways such as flipping the picture, allowing one picture to push the other off the screen and allowing the entire picture to be squeezed down to any size or shape and moved around in the picture.

UNIT 6 -- TELEVISION GRAPHICS AND STAGING

Cyclorama -- A large continuous smooth backing, usually made of cloth, used as a studio background.

Drop -- A scenic element (usually painted canvas) that is lowered into the scene from an overhead batten.

Flat -- A standard stage set unit consisting of a wooden frame covered by some type of heavy cloth.

Set piece -- Three dimensional, usually structural items which are integrated into a set -- platforms, columns, stairways, arches, etc.

Set dressing -- Major items of furniture, such as ash trays, books, flowers and paintings used to dress up a set.

Props -- (Properties) Generally refers to "hand props" or items carried by the actors. Set dressings are sometimes called props.

Set (or setting) -- The major pieces that comprise the background and environment of a scene.

Riser -- A platform designed to raise the talent above floor level.

Gobo -- A scenic cutout unit that is positioned in front of the camera to provide foreground design and depth.

Cucalorus ("Cookie") -- A metal cutout pattern that can be inserted into an ellipsoidal spotlight to cast a pattern on a wall or curtain. Also a cutout pattern made of cardboard or wood (or a real object) placed in front of a spotlight to produce a shadow effect on the background.

Floor plan -- A scale drawing of the studio floor indicating where all scenery and staging units are to be placed.

Strike -- To remove specific items from the set or to completely take down and put away everything on the studio floor at the end of a production.

Graphic -- Two dimensional television visuals.

Logo -- A visual identification symbol.

Moire'effect -- Color vibrations that occur when the narrow, contrasting stripes of a design interfere with the scanning lines of the television system.

Roll -- Graphics that move from the bottom to the top of the screen (sometimes called a crawl if printed cards are used).

Crawl -- Graphics moving from right to left on the screen, usually from a character generator. Sometimes used to mean printed cards moved on camera from bottom to top.

Cursor -- A lighted square shown on the screen of a character generator (or computer terminal) indicating the location of the next character.

Page -- A full screen of information from a character generator.

Font -- A style of type.

UNIT 7 -- TELEVISION LIGHTING

Light plot -- A written plan, similar to a floor plan, that shows all the information necessary to illuminate a given set.

Base light -- Broad, even, diffused light used to get the overall illumination level up to an acceptable technical standard.

Flat light -- Even, highly diffused illumination creating few (and very soft) shadows.

High key -- High intensity overall illumination, in which the background is usually brightly lit.

Low key -- Low intensity, selective, illumination in which the background is generally dark.

Broad -- A flood light with a pan shaped reflector which casts a wide, diffused, beam.

C-clamp -- A metal clamp with a pivot adjustment for attaching lighting instruments to a lighting grid; also used to hold flats together.

Flood light -- A lighting instrument that produces diffused illumination.

Spotlight -- An instrument that produces directional, relatively undiffused light.

Star filter -- a filter-like lens attachment that changes high intensity light sources into star-like light images.

Strip light -- Several lighting instruments arranged together into a strip; generally used for even illumination of a cyclorama in different colors.

Gel -- A colored plastic material used in front of lighting instruments to change their beams' color.

Pantograph -- A scissor-like metal device used to hang lighting instruments. Pulls downs and stays at any selected height.

Gaffer grip -- (also called a gator clip) A strong clamp used to attach small lighting instruments to scenery, furniture, doors or set pieces.

Dimmer -- A device that controls the intensity of lighting instruments by reducing the amount of electric current flowing to them.

Incandescent -- Light produced by the hot filament of ordinary glass-globe light bulbs.

Quartz -- Light produced by a high intensity lamp consisting of a quartz globe and a tungsten-halogen filament. Produces a very bright light of stable color temperature.

Color temperature -- The relative reddishness or bluishness of light as measured in degrees Kelvin. (3,200°K is the norm for color television lamps.)

Foot candle -- The measurement of light intensity used in television and film.

Patch panel -- A device where lighting instrument cables are connected to specific dimmer or nondim circuits.

UNIT 8 -- TELEVISION PRODUCING

Above-the-line -- A term used in production budgets that pertains to creative, non-technical personnel costs.

Below-the-line -- A term used in production budgets that pertains to technical personnel and facilities costs.

Fax -- Short for facilities (equipment, space)

Demographics -- Audience research data concerned with such things as age, sex, marital status, income and education.

Rating -- A measure of the percentage of people watching a given channel based on total television households.

Share -- A measure of the percentage of people watching a given channel based on an estimate of the sets in use at that particular time.

Format -- The structure of a television program.

Rundown sheet -- An outline of the production giving times, segments, and any other needed information.

Semi-Script -- A partial script containing only essential information.

Storyboard -- A series of drawings accompanied by matching audio information which show how key visualization will be accomplished.

Treatment -- A brief description of a program idea with audience information and summarized budget.

UNIT 9 -- TELEVISION DIRECTING

Shot sheet -- A list of shots given to each camera operator.

Blocking -- Carefully worked out movement and actions by the talent and moveable television equipment.

Walk through -- An orientation session with crew and talent rehearsing key actions.

Stand by -- A command telling the crew and talent to get in their places and be prepared to start.

Ready -- A command of preparation; be prepared to execute the next command.

Roll -- A cue to start a tape or film.

Take -- A command to a technical director to press the button to instantly switch from one video source to another; a take is another word for a cut or instant change of video source; also a term for a good recording or one of a series of recordings of a scene.

Kill -- Turn off (as a light).

Cut -- Same as a take; also to eliminate part of a program; to stop.

Montage -- Purposeful juxtaposition of a number of different shots.

Subjective camera -- Use of the camera as a participant in a scene showing the scene as viewed by that participant.

Z axis -- A term coined by Zettl to denote a hypothetical line directly from the camera to the talent.

VO -- Voice over, narration of video by an unseen person.

UNIT 10 -- THE FUTURE

DBS -- Direct broadcast by satellite; proposed system whereby televison programs would be sent directly to homes via satellite transmission with no intervening cable system or broadcast station.

HDTV -- High definition television; a system of television production and transmission/reception that approaches the picture quality of film by doubling the lines of resolution.

LPTV -- Low power television; UHF or VHF stations authorized by the FCC to operate on very low power with a maximum radius of about 25 miles.

Superstation -- A term coined to mean standard television stations that are retransmitted on cable systems throughout the country by means of satellite.

Teletext -- A generic term for the various systems of sending alphanumeric information in the standard broadcast television signal. The information can be decoded and displayed on the screen with the aid of a decoding device.

Interactive programs -- Television offerings which possess the technical capability of receiving instant feedback from the audience.

UNIT BREAKDOWN

I. The Television Studio and Production Team

Crew members and their duties
Basic televison cues
Key television studio terms

II. The Television Camera

How a camera works
Focal lengths and fields
Basic camera operation
Video controls for light and contrast

III. Film and Video Tape Use in Television

Filmic elements as TV program sources
Film chain operation
Video tape recorder types and functions
Common film and video tape terms

IV. Television Audio

Sound signal production and routing
Audio recorder operation and formats
Television microphone types and pickup patterns
Audio console functions

V. The Television Switcher and the Technical Director

Basic switcher layout and functions
Switcher operation principles
Remote control devices
Technical director role and performance

VI. Television Graphics and Staging

Aspect ratio, scanning, and essential area
Characteristics of effective television graphics
Character generator operation
Television scenic design principles

VII. Television Lighting

Main purposes of television lighting
Lighting instruments
Instrument and dimmer hanging, handling and operation
Special lighting effects

VIII. Television Producing

Producer's prime duties
Production planning
Script formats and their uses

IX. Television Directing

Director's prime duties
Commanding picture composition
Visual and vocal cues and commands
Television transitions
Scene blocking

X. The Future (part of this unit may be devoted to continuance of unit IX)

Current television innovations and long-range implications
Broadcast and nonbroadcast: differences and similarities
People with (or versus) equipment

XI. Final Project and Final Examination

EVALUATION CRITERIA AND PERCENTAGE OF GRADE:

WRITTEN TESTS -- 40%

1. Approximately 5 unannounced quizzes -- 10%
2. Two announced tests during the term -- 5%, 10%
3. Final examination (comprehensive) -- 15%

EQUIPMENT OPERATION COMPETENCIES -- 15%

1. Grade is based on percentage achieved on each equipment competency examination.

A.	Floor manager	1%
B.	Camera operator	3%
C.	Video operator	1%
D.	Film chain operator	2%
E.	Video cassette recorder operator	2%
F.	Audio operator	2%
G.	Switcher operation	2%
H.	Character generator operation	2%

2. Failure to pass any of the above competencies with a minimum grade of 80% will result in a 0 for that competency. Retakes are permitted.

3. All competency examinations must be passed within two weeks of the completion of class instruction in that competency. Five percent of the grade for each exam will be deducted for each day the competency completion is late.

CREW ASSIGNMENTS -- 10%

Class crew assignments evaluated according to the following criteria:

1. Positive and helpful attitude.
2. Knowledge of the duties of the position
3. Performance of the duties of the position during preproduction, production and postproduction.
4. Attendance and punctuality.

GRADED DIRECTING EXERCISE -- 5%

Following a nongraded practice exercise in which all class members direct and serve in all other crew positions, a more complex graded exercise is conducted.

Criteria for grading the director are:

1. Called commands correctly (use of terms, order given)
2. Called commands well (technique).
3. Followed script well.
4. Communicated well with talent and crew before and during production.
5. Controlled the production.
6. Was aware of video monitors.
7. Detected and dealt with problems.
8. Framed shots well.
9. Shot changes well timed and motivated.
10. Transitions appropriate.

FINAL PROJECT -- 25%

1. All students must participate in a final group project (3-5 in a group) of 15-30 minutes in length. The project should help students use and integrate skills and knowledge gained in the course.

2. Suggested program formats are: Interview, news, panel discussion, variety show, children's show (any format), instructional program (any format), dance or simple dramatic scene.

3. All members of the group will be considered co-producers and will be graded alike unless there is evidence that some members of the group did not contribute.

4. Each student will turn in a brief post-production evaluation of his/her group's project. This evaluation should point out the strong and weak points in relation to the goals of the program. It should also include a list of changes to improve the production if it were to be done again. In addition, each group member will give himself and his/her fellow group members a grade for the production with rationale.

ATTENDANCE AND PARTICIPATION -- 5%

SELECTED PERIODICAL RESOURCES:

Broadcasting Magazine. Broadcasting Publications, 1735 DeSales Street, N.W., Washington, DC 20036

Educational and Industrial Television. C.S. Tepfer Publishing, 51 Sugar Hollow Road, Danbury, CT 06810

TV Guide. Triangle Publications, Box 400, Radnor, PA 19088

Video Systems, Intertec Publishing, 9221 Quivira Road, P.O. Box 12901, Overland Park, KS 66212

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Quirk, John. Small Studio Videotape Production. (Reading, MA: Addison-Wesley, 1972)

Stasheff, Edward; Bretz, Rudy; Gartley, John and Garltey, Lynn. The Television Program: Its Direction and Production, 5th Edition. (New York: Hill and Wang, 1976)

Wurtzel, Alan. Television Production. (New York: McGraw-Hill, 1979)

DATE OF OUTLINE PREPARATION: January, 1982

PREPARER: Frank E. Blodgett, Murray State University

SERIES EDITOR: Peter B. Orlik, Central Michigan University

SCHOOLS CONTRIBUTING OUTLINES:

Arkansas State	Murray State (Kentucky)
Brooklyn College	Northern Michigan
Central Michigan	Niagara Community College
Liberty Baptist College	SUNY - Fredonia
Michigan State	Washington State
Mississippi	University of Wisconsin - Platteville

BEA COURSES AND CURRICULA COMMITTE COURSE OUTLINE

TITLE: Broadcast Copy/Continuity Writing CREDITS: 3 Semester Hours

PREREQUISITES: English Composition, Introduction to Broadcasting, and Sophomore standing LEVEL: Sophomore

CATALOG DESCRIPTION:

Concepts, theories and practice in various types of short-form writing for radio and television emphasizing commercial copy, client relationships and market considerations.

BEHAVIORAL OBJECTIVES:

Upon course completion, the student should be able to:

--Describe the various types of commercial and continuity copy utilized in the broadcast and related industries

--Define the role of the copywriter and the various tasks that it entails

--Critique and revise both self-written copy and that created by others to improve communicatabilty

--Write effective commericals, public service announcements and other continuity for radio.

--Conceive and prepare television storyboards as well as scripts

--Research and execute a broadcast advertising campaign proposal

SUGGESTED TEXTS:

Orlik, Peter B., Broadcast Copywriting, Second Edition (Boston: Allyn & Bacon, 1982)

Terrell, Neal. The Power Technique of Radio-TV Copywriting. (Blue Ridge Summit, PA: TAB Books, 1971)

OTHER REQUIRED MATERIALS: None

CLASS APPORTIONMENT: Lecture/Discussion 100% Lab 0%

METHODOLOGY STATEMENT:

Lecture/discussions focus on content which compliments the text readings. These sessions also include listening to radio copy, viewing TV commercials and PSAs, followed by instructor/class critical evaluation. Frequent writing assignments are given and none is considered complete until the student has achieved a level deemed professionally competent by the instructor. This judgement is made on the basis of content, format, selected technique and style. Several rewrites of an assignment may be required before acceptability is achieved and all assignments must be completed within their assigned time frames. A mid-term and a final examination will be based on text readings and class discussions.

ACCOUNT:	A client of an advertising agency or station.
ACCOUNT EXECUTIVE:	Advertising agency or local station sales person in charge of an advertiser's account.
ACROSS THE BOARD:	Radio/TV program or commercial aired regularly at the same time 5-7 days a week.
ADJACENCIES:	Time periods for commercial inserts preceding or following scheduled programs.
ADVERTISER:	National, regional or local sponsor of a program or commercial announcement.
AGENCY:	Independent business firm which counsels clients on planning, proposing, placing advertising in various communications media.
ANNOUNCEMENT:	Advertising message. Also called a spot.
AUDIO:	Sound portion of a TV program or commercial.
AVAILABILITY LIST:	An inventory of time that can be sold. Also called Avails.
BILLBOARD:	Announcement opening and closing a program.
BILLING:	Charges to advertisers for broadcast time or service.
BRAND IMAGE:	A positive association with a particular product or service created in a buyer's mind by skilled advertising.
BREAK:	Time alloted for local sale between or within a program. Sometimes called a break spot.
CLIENT:	An advertiser.
COMMERCIAL:	An advertising announcement or spot.
CONTINUITY:	Short non-programmatic broadcast-related material to maintain continuous flow of station programming. Also flow of action or smoothness of transition from one scene idea/program to another. Also the copy writing department in a radio or TV station.
COVERAGE:	The geographic area covered by a radio or TV signal. Relates to the market area served by a station.
CUE SHEET:	Orderly outline of program material.
CUT IN:	Local copy inserted into network or syndicated programs.
DB:	Delayed Broadcast.
DOUBLE SPOTTING:	Placement of two spot announcements in one break.
FORMAT:	The organization of each element within a program. A station's established program pattern/style/content. The design or pattern of announcements/programs.

LEAD IN :	The means by which one gets into the sales message or program.
LIVE:	An announcement or program performed at the time of broadcast.
MAKE GOOD:	Compensation made to an advertiser for a commercial not aired or erroneously aired, or aired out of time bought.
MARKET:	Business/geographic area served by a station.
PARTICIPATION:	Commercials in a program in which two or more advertisers (sponsors) share commercial time costs.
PROMO:	An announcement promoting one or more programs aired by a station, or the station itself.
RATES:	Charges established by a station for air time. Usually published in a station rate card.
ROS:	Run of Schedule. Spots ordered by a client but not for any specified time period. Spots scheduled at station's discretion.
SPONSOR:	Advertiser who pays for a program in which the advertiser's commercial is aired.
SPOT:	Refers to any commercial announcement, usually for time sold independent of a program.
STATION REPRESENTATIVE:	Individual or firm acting as an agent for selling station time to national or regional advertisers.
STOP SET:	A break in a program continuity for presentation for two or more spots. Also referred to as a cluster.
SUSTAINING:	Refers to programs or announcements not commercially sponsored.
TAG:	Name of a local dealer/distributor added to end of a nationally advertised product or service spot.
TRAFFIC:	Scheduling of programming and announcements at a local station. Usually involves preparation of traffic sheets (listings) and logs.
VOICE OVER:	Copy read by an unseen announcer over TV visuals or a musical bed.

UNIT BREAKDOWN:

UNIT	DESCRIPTION	TEXT READINGS
One	Radio/TV as communication media; role and tools of the copywriter.	Orlik Ch 1 & 2 Terrell Ch 1
Two	The tools of broadcast copy writing: punctuation, language, style, grammar, spelling, syntax, etc.	Orlik Ch 3,4,5 Terrell: Ch 7,9
Suggested written assignments:	Select two household or food products. Write 3 radio and 3 TV thirty-second commercials for each using proper punctuation and different appeals for each product.	

Three		The radio audience, advertiser, and writer. Functional and Emotional copy appeals.	Orlik Ch 4,6,8. Terrell Ch 2,3
	Suggested written assignment:	Write three 30-second commercials for the same product aimed at each of three different target audiences. Present a brief analysis of each audience.	
Four		Packaging the radio message	Orlik Ch 6 Terrell: Ch 6,13 pp. 189-222
	Suggested written assignment:	Write three 30-second radio commercials each utilizing a different production technique.	
Five		Radio continuity: PSA's, promos.	Orlik Ch 7 Terrell 4,8
	Suggested written assignment:	Write a format sheet including open and close billboards for a news program and an interview program. Write a 30-second PSA (e.g. safe driving Red Cross, United Fund, etc.) and a 30-second promo and 10-second ID promo. Utilize proper production copy format in all cases.	
Six		Mid Term Examination on text readings and follow-up class discussions.	
Seven		Writing for TV- The visual medium.	Orlik Ch 9 Terrell 5, 12
	Suggested written material:	Write 3 TV spots using split page format. Each spot should center on a different product and audience. Write a statement of audience analysis. Resulting copy should illustrate audience adaptation.	
Eight		Packaging the TV message.	Orlik Ch 9, 10 Terrell Ch 10
	Suggested written material:	Write two 30-second TV commercials for the same product. Each commercial must utilize a different story board technique.	
Nine		TV continuity - PSAs and promos.	Orlik Ch 10
	Suggested written materials:	Write a production outline script with open and close billboard for a TV News Program and an Interview program. Also write a 30-second PSA, 30-second promo, and 10-second ID promo break spot.	
Ten		The Broadcast Campaign.	Orlik Ch 12 Terrell Ch 11
	Suggested written materials:	Select a local retail client on which to prepare a radio or TV advertisng campaign. Your proposed campaign should include analysis of client, market, target audience(s) and representative commercials to be incorporated into the campaign.	

Eleven	Comprehensive final examination on text readings and class discussions with emphasis on second half of term.

EVALUATION CRITERIA:

Each written assignment will be given a letter or numerical grade. Final grade will be based 80% on written assignments and 20% on examinations.

SUGGESTED CRITERIA FOR EVALUATING COPY. ALSO SEE ORLIK APPENDIX B.

Each item can be scored on a ten point scale with ten high and one low. A minimum average score of seven must be achieved on each assignment to achieve minimal mastery.

a.	Clarity of central point	10 9 8 7 6 5 4 3 2 1
b.	General and specific purpose of copy is evident.	10 9 8 7 6 5 4 3 2 1
c.	Organization, "flow"; continuity	10 9 8 7 6 5 4 3 2 1
d.	Appropriateness of copy to target audience	10 9 8 7 6 5 4 3 2 1
e.	Appeals in copy appropriate for purpose, audience and medium	10 9 8 7 6 5 4 3 2 1
f.	Format of the copy is appropriate	10 9 8 7 6 5 4 3 2 1
g.	Vocabulary used appropriate for copy objective	10 9 8 7 6 5 4 3 2 1
h.	Employment of proper puncutation	10 9 8 7 6 5 4 3 2 1
i.	Syntax is appropriate for purpose and medium	10 9 8 7 6 5 4 3 2 1
j.	Overall media writing style	10 9 8 7 6 5 4 3 2 1

Additional instructor comments:

AUDIO/VISUAL RESOURCES

Samples of past radio and TV commercials and other announcements are usually available from radio and television stations and advertising agencies. Collections of CLIO award-winning radio and television spots can be purchased or rented from American Television and Radio Commercials, 30 East 60th Street, New York, New York 10022

SUPPORT BIBLIOGRAPHY

Allen, Louise; Lipscombe, Audre and Prigmore, Joan. Radio and Television Continuity Writing (New York: Pittman Publishing, 1962)

Chester, Giraud; Garrison, Garnet, and Willis, Edgar. Television and Radio, 5th Edition (Englewood Cliffs, N.J.: Prentice-Hall, 1978)

Field, Stanley. Professional Broadcast Writer's Handbook (Blue Ridge Summit, PA: TAB Books, 1974)

Heighton, Elizabeth and Cunningham, Dan. Advertising in Broadcast Media (Belmont, CAL: Wadsworth, 1976)

Hilliard, Robert. Writing for Television and Radio, 3rd Edition. (New York: Hastings House, 1976)

Malickson, David and Nason, John. Advertising: How to Write the Kind that Works (New York: Scribner's,1977)

Maloney, Martin and Rubenstein, Paul. Writing for the Media. (Englewood Cliffs, N.J.: Prentice-Hall, 1980)

Peck, William. Anatomy of Local Radio/TV Copy, 4th Edition. (Blue Ridge Summit, PA: TAB Books, 1976)

Wainwright, Charles. TV Commercials. (New York: Hastings House, 1970)

Wylie, Max. Writing for Television. (New York: Cowles Books, 1970)

MAGAZINES

Advertising Age. 740 Rush Street, Chicago, IL

Broadcasting. 1735 DeSales Street, N.W., Washington, DC 20036

ASSOCIATIONS

American Association of Advertising Agencies. 200 Park Avenue, New York, NY 10017

Radio Advertising Bureau. 483 Lexington Avenue, New York, NY 10017

Standard Rate and Date Service. 5201 Old Orchard Road, Skokie, ILL 60076

Television Bureau of Advertising. 1345 Avenue of the Americas, New York, NY 10019

DATE OF OUTLINE PREPARATION: December 15, 1981

PREPARER: John C. Weiser, Kent State University

OUTLINE EDITOR: George Mastroianni, California State University/Fullerton

SCHOOLS CONTRIBUTING OUTLINES:

Arkansas State
University of Akron
California State/Fullerton
Central Michigan
Kent State
Liberty Baptist College
Mississippi
Murray State (Kentucky)
Northern Michigan
San Antonio College
Stephen Austin State

BEA COURSES & CURRICULA COMMITTEE COURSE OUTLINE

TITLE: Broadcast Advertising and Sales

CREDITS: Three semester hours

PREREQUISITES: Introduction of Broadcasting

LEVEL: Junior to Graduate

CATALOG DESCRIPTION:

Analyzation of the sales function in commerical broadcast stations. Theory and practical application in media advertising, sales and research. Discussion of media competitive advantages and disadvantages, as well as vocabulary and techniques of broadcast sales.

COURSE BEHAVIORAL OBJECTIVES:

As a result of this course, the student should be able to:

(1) Discuss the role of sales in the broadcast media;
(2) Identify the competitive advantages and disadvantages of various media;
(3) Develop advertising plans and presentations;
(4) Define selected terminology from the field of broadcast advertising and sales.

SUGGESTED TEXT: Heighton, Elizabeth, and Cunningham, Don. Advertising in the Broadcast Media. (Belmont, Cal.: Wadsworth, 1976)

OTHER REQUIRED MATERIALS:
None

CLASS APPORTIONMENT:

Lecture/Discussion --100% Lab--0%

METHODOLOGY STATEMENT:

Students gain practical experience through role-playing in the preparation and presentation of advertising sales plans.

KEY VOCABULARY/DEFINITION LIST:

Advertising Agency---Company which specializes in one or more aspects of advertising, such as market research, copywriting, production, scheduling, etc.; most major advertisers contract with an agency to handle these functions.

Area of Dominant Influence (ADI)---Geographic region used in broadcast research by Arbitron; all U.S. countries are assigned exclusively to non-overlapping ADI's on the basis of significant viewership levels for stations in area markets.

Availabilty---A commercial time slot not previously sold to an advertiser.

Average Quarter Hour (AQH)---Statistical index of the average number of audience members tuned to a particular radio or television station during any given fifteen-minute period.

Barter---A type of advertisement for which the station receives goods or services from a client rather than money, in exchange for commercial airtime; for example, a station might barter several hundred commercial announcements in exchange for the use of a vehicle from a local car dealer (Same as Trade out).

Best Time Available (BTA)---Scheduling plan for commercials, usually at an inexpensive rate, which allows the station to air commercials whenever a time slot is available (Same as Run of Schedule).

Commission---A sales compensation plan designed to create incentive by returning a portion of advertising revenue to the salesperson responsible for that account; for many stations, the standard sales commission rate is 15 percent.

Co-op Advertising---A cooperative advertisement paid for in part by a local sponsor and in part by a national sponsor or manufacturer

Cost-Per Thousand (CPM)---The ratio between the cost (in dollars) for an advertisement or commercial, divided by the number of audience members (in thousands) who receive the advertisement or commercial; example, if five thousand persons hear a commercial which costs $3, then the CPM for that commercial is $0.40.

Cume Audience---The total number of different audience members tuned to a particular station during two or more time periods; in some cases, the time base for the "accumulated" audience is one week.

Daypart---A time period of several hours during which a segment of the total audience may tune in to a broadcast station; typical dayparts for radio are Morning Drive Time (between 6 a.m. and 9 or 10 a.m.), Daytime or Midday (between 9 or 10 a.m. and 3 or 4 p.m.), Afternoon Drive Time (between 3 or 4 p.m. and 6 or 7 p.m.), and Evening (6 or 7 p.m. until midnight).

Demographics---Audience characteristics such as age, sex, educational level, socio-economic class, etc.; these variables are usually used to define the target audience for a station or program.

Discounts---Cost reduction for an advertisement, usually based on the total number of commercials purchased (volume or frequency); for example, an advertiser might pay $8 per commercial for a schedule of ten commercials, but if he were to purchase fifteen commercials, that rate might drop to $7 per spot; the discount provides an incentive for the advertiser to buy additional commercials on the station.

Draw---Sales compensation plan which permits salesperson to "draw" a minimum salary from station reserves until the sales volume generates a commission which is greater than the "draw" amount; this method provides a guarantee that a salesperson will always receive a paycheck, even though the sales revenues generated for that pay period have been lower than normal.

Fixed Rate---The cost charged for a particular time slot which guarantees that the advertiser's commercial will be aired at a specific time; in other words, the advertiser will pay a premium rate for this guaranteed commercial placement (see Pre-Emptible Rate).

Grid---System of pricing commercials according to the number of available time slots; if most of the commercial time slots have been sold, then the rate for any remaning time slots may be raised on the basis of supply-and-demand.

Gross Rating Points (GRP)--Total number of audience impressions delivered by a broadcast commercial; calculated by multiplying a station's rating by the number of commercials purchased.

HUT Levels---Number of homes using television, used to determine statistical bases for broadcast research.

Lowest Unit Charge---The minimum cost-per-commercial available at a station, usually based on the greatest frequency or volume discount.

Metro Survey Area (MSA)---A geographic area covered by a statistical survey, usually consisting of a primary population center such as Chicago, Milwaukee, Los Angeles, etc.

Pre-Emptible Rate---The cost charged for a commercial time slot which is not guaranteed by the station; should another advertiser be willing to pay a higher rate for a particular time slot, the pre-emptible commercial purchased orginally at a cheaper rate may be rescheduled in a less-desireable time slot.

Psychographics---Behavioral characteristics of an audience including attitudes, life styles, and similar variables distinguishable from demographic variables such as age, sex, educational level, socio-economic status, etc.

Rate Card---Graphic sales tool which displays the advertising charges used by a station; sales personnel use the rate card in determining how much an advertiser will pay for the number of commercials purchased.

Rating---A percentage of the total population tuned to a particular station, as defined within a given geographic region.

Rotation--- Schedule of time slots planned for an advertiser's commercials.

Run of Schedule (ROS)---Also known as Run of Station, scheduling plan for commercials (usually at an inexpensive rate) which allows the broadcaster--not the advertiser--to determine when commercials are aired (i.e., whenever a time slot is available) (same as Best Time Available).

Sales Compensation---Method of paying sales personnel for sales revenue acquired from advertising clients; traditional sales compensation methods include salary, commission, draw, and bonus.

Share---A percentage of the number of total audience members tuned to a particular station, where the audience is defined as those persons listening to radio (or watching television) at the time of the survey; radio shares are based on "persons" while television shares are based on "households".

Station Representative---A sales liasion contracted by a local broadcast station as a means of accessing national advertisers; most station "reps" operate in the largest markets to represent smaller stations in advertising negotiations with agencies and national advertisers. Station representatives are compensated on a commission plan, based on advertising revenues acquired for the broadcast station.

Total Audience Plan (TAP)---Advertising package which includes commercials scheduled during several dayparts, with an average cost proportionate to the number of commercials scheduled in both expensive and inexpensive time periods.

Total Survey Area (TSA)---A geographic area covered by a statistical survey, usually consisting of a large region capable of receiving signals from broadcast stations in a centrally located population center.

Tradeout---A type of advertisement for which the station receives goods and services from a client rather than money, in exchange for commercial airtime; for example, a station might tradeout several minutes of commercial time in exchange for credit at a local restaurant (same as Barter)

Turnover---A statistical index of the number of audience members either switching to another station or turning off their receiver; calculated by dividing the cume audience by the average quarter-hour audience.

UNIT BREAKDOWN:

I. STATION ORGANIZATION. Goals of commercial broadcasting: information, entertainment, profit. Revenue, expenses, and profit. Station divisions: engineering, programming, sales, and business/administrative. Position of traffic and continuity.

II. MARKETING THE STATION. Identifying your station's market. Demographics and psychographics. Positioning, image, and promotion.

III. SALES THEORY. Profit motive versus marketing services. Client perceptions. The nature of persuasion. Motivation theory and compensation.

IV. COMPETITIVE ADVANTAGES AND DISADVANTAGES OF MEDIA. Inherent characteristics of newspapers, magazines, billboards, radio, television, cable television, direct mail, and other advertising channels. Priorities: selling the concept of advertising; selling broadcast advertising; selling your medium; selling your station.

V. SALES RESEARCH. The nature of research design and implementation. Population and sampling theory. Statistics, probable deviation, reliability, and validjty. Demographics. Professional research services and consultants.

VI. RATE CARDS & GRIDS. Frequency and volume discounts. Dayparts. Sales commission. Fixed versus preemptible rates. Local versus national ratecards. The station representative. Availabilities and grid strategies.

VII. SALES FUNDAMENTALS I. Identifying client needs. Projecting client budgets. Approaches and presentations. Written presentations. Barter and co-op advertising.

VIII. SALES FUNDAMENTALS II. Emphasizing advantages. Interpersonal communication skills. Overcoming objections and closing. Account servicing. The "spec spot." Time management.

IX. COPYWRITING & PRODUCTION. Communication theory, writing style, and creativity. Production facilities. Production aspects: radio. Production aspects: television. Special effects.

X. SALES MANAGEMENT. Establishing sales objectives. Compensation plans: salary, draw, commission, and bonus. Personnel selection and development. Professional broadcast organizations: Television Bureau of Advertising & Radio Advertising Bureau. Motivation and leadership.

XI. FINAL EXAMINATION/PROJECT.

EVALUATION CRITERIA AND PERCENTAGE OF GRADE:

The student's final grade will be determined by the following criteria:

Projects and Presentations	40%	
Written Examinations	35%	
Research Papers	25%	Total: 100%

SPECIAL HANDOUTS/AUDIO-VISUAL RESOURCES AND WHERE OBTAINABLE:

Johnson, Bruce. The Breakthrough Course of Radio Selling. (Los Angeles: RKO General Radio, 1974)

Rate cards and related materials available through local and area broadcast stations.

Audio cassette recordings of sessions of the National Association of Broadcasters national conventions, available through Mobiltape Company, Inc., 1741 Gardena Avenue, Glendale, CA 91204 (AC 213/244-8122)

"How to Sell Markets 100-Plus" (1978)

"Sales Development Ideas" (1980)

"Small Market Sales" (1980)

"Sales Teams Ready for the 80's (1980)

"Five Reasons Why Managers and Sales People Fail" (1981)

"Selling AM in the 1980's (1981)

"Sales Forum I, Part 1" (1981)

"Sales Forum I, Part 2" (1981)

"Sales Forum II Small Market, Part 1" (1981)

"Sales Forum II Small Market, Part 2" (1981)

"Sales Forum I Large Market, Part 1" (1981)

"Sales Forum II Large Market, Part 2" (1981)

1981 Television General Session (Tuesday), including:
"The Manager's Role in Spearheading New Sales Growth" (1981)

"Compensation and Composition of Today's Station Sales Development"(1981)

Research for the 80's, a 3/4" videocassette produced by (and available through) Arbitron Television, 1350 Avenue of the Americas, New York, NY 10019 (AC 212/887-1318).

Miscellaneous recordings avaliable through the Television Bureau of Advertising (TVB), 485 Lexington Avenue, New York, NY 10017 (AC 212/661-8440).

Miscellaneous recordings available through the Radio Advertising Bureau, 485 Lexington Avenue, New York, NY 10017 (AC 212/599-6666).

SUPPORT BIBLIOGRAPHY

Making Sales with RAB, Radio Advertising Bureau. A summary of the RAB program of direct and developmental resources, sales tools, and customized sales consultancy available to member stations. Available through Radio Advertising Bureau, 485 Lexington Avenue, New York, NY 10017 (AC 212/599-6666).

Miscellaneous pamphlets, booklets, and assorted materials available through the Televisión Bureau of Advertising (TvB), 485 Lexington Avenue, New York, NY 10017 (AC 212/661-8440).

Miscellaneous pamphlets, booklets, and assorted materials available through the Arbitron Company, 1330 Avenue of Americas, New York, NY 10019 (AC 212/887-1500).

Miscellaneous pamphlets, booklets, and assorted materials available through A.C. Nielsen Company, Nielsen Plaza, Northbrook, IL 60062 (AC 312/498-6300).

The following publications are available through the Publications Mgr., National Association of Broadcasters, 1771 N. Street, N.W. Washington, D.C. 20036 (AC 202/293-3529).

Accounting Manual for Radio
Accounting Manual for Television
Credit and Collections: A Manual for Radio Stations
Traffic and Billing Handbook
Agreement Form for Political Broadcast
Lotteries and Contests: A Broadcasters Handbook
A Broadcast Research Primer
Estimating Future Radio Revenues for Your Market and Station
Standard Definitions of Broadcast Research Terms
Understanding Broadcast Ratings
Why Do Research?

Selected readings from the following publications:

Broadcasting Magazine
Television/Radio Age
Advertising Age
Broadcast Yearbook

Barnouw, Eric. The Sponsor: Notes on a Modern Potentate. (New York: Oxford University Press, 1978)

Book, Albert C., and Cary, Norman D. The Radio and Television Commercial. (Chicago: Crane Books, 1978)

Micali, Paul. The Lacy Techniques of Salesmanship. (New York: Dow-Jones-Irwin, 1971)

Peck, William. Anatomy of Local Radio-TV Copy. (Blue Ridge Summit, P.A.: Tab Books, 1976)

Willing, Si. How to Sell Radio Advertising. (Blue Ridge Summit, P.A.: Tab Books, 1977)

Zeigler, Sherilyn and Howard, Herbert. Broadcast Advertising: A Comprehensive Workbook. (Columbus, Ohio: GRID, 1978)

DATE OF OUTLINE PREPARATION: October 27, 1981

PREPARER: George E. Smith, University of Wisconsin--Platteville

SERIES EDITOR: Peter B. Orlik, Central Michigan University

SCHOOLS CONTRIBUTING OUTLINES:

Arkansas State	Michigan State
Central Michigan	Murray State (Kentucky)
Liberty Baptist College	University of Wisconsin-Platteville

BEA COURSES & CURRICULA COMMITTEE COURSE OUTLINE

TITLE: Broadcast News CREDITS: 3 Semester Hrs. or Equiv.

PREREQUISITES: Freshman English, First year journalism and a typing speed of 30-35 wpm

LEVEL: Junior or Senior

CATALOG DESCRIPTION: Broadcast journalism concepts, principles, and techniques related to radio and television news, including extensive practical work in news gathering and writing.

COURSE BEHAVIORAL OBJECTIVES: Upon completion, the student should be able to:

1) Articulate and demonstrate, through writing, the differences in the print and broadcast treatment of a news story.

2) Evolve and apply criteria of newsworthiness to a variety of stories and news/information program types.

3) Discuss the FCC policies and Federal and state laws most relevant to the exercise of broadcast journalism.

4) Define key ethical issues involving the practice of broadcast journalism and its continuing evolution.

5) Plan and implement complete newscasts of a variety of lengths and type

SUGGESTED TEXT (S): Fang, Irving E. Television News, Radio News. (St. Paul: Rada Press, 1980)

CLASS APPORTIONMENT: LECTURE/DISCUSSION 50% LAB 50%

METHODOLOGY STATEMENT: This course is a combination lecture/discussion/workshop. Lectures deal with writing style and principles used in broadcast journalism along with current issues relating to broadcast journalism. Workshop sessions involve writing and/or covering stories in/during class and sharing various writing methods and news gathering techniques with class members. Many writing assignments are done in-class but students expect to do weekly writing assignments outside of class.

KEY VOCABULARY/DEFINITION LIST:

A roll: One of two film clips in a double chain. The A roll may carry narration while the B roll carries most of the picture, or vice versa.
A-wire: The AP and UPI teletype services which emphasize world and national news; the primary news wire.
Academy leader: Film numbered in reverse from 10 to 1 or 5 to 1, used at the start of a film clip, or in a roll-thru of 10 seconds or longer. The numbers guide the projectionist and the director.
Actuality: A radio report from the scene of an event, live or on tape.
Add: An addition to the story.
Ad lib: Unscripted, spur-of-the-moment comment.
Air time: The time scheduled for a broadcast to start.
Analyst: One who explains the meaning of a news event and considers its consequences.
Angle: In news writing, the approach to a story.
B roll: See A roll
B-wire: The AP and UPI services emphasizing features and reports in depth; a supplementary service to the A-wire.
Back-timing: Timing to a closing segment whose length is known. A script is back-timed to

give it a strong, clean ending. Content filling and stretching occurs in the middle of the newscast, where it is less obvious.

Beat: (Noun)
1. The reporting of a story ahead of the competition.
2. The listing of places a reporter is assigned to cover, usually daily.

Beeper: A telephone interview recorded on audio tape over a special telephone circuit which emits a regular beep sound to inform the parties to the conversation that they are being recorded.

Billboard: In broadcast news, all the headlines at the start of a newscast.

Blurb: A publicity release (derogatory).

Booth announcer: A television announcer who speaks from a small booth, heard but not seen.

Break: In reporting, a new development in a running (continuing) story.

Bridge: In a newscast, a few words tying one element of news to another.

Camera chain: A television camera, its camera control unit and its power supply.

Character generator: An electronic device for creating alpha numeric supers. (See Supers)

Chroma: (Abbr.) Chromakey, a process which places an electronic image on a screen behind the newscaster. The image may be live, remote or a still, film or videotape.

Chyron: A brand name of a character generator. (Sometimes spelled Chiron)

Clip (or Film clip): An edited film story.

Crawl: A display of words in a single line moving horizontally across the screen without interrupting regular programming. Also, the device which moves the display either horizontally (for a "crawl") or vertically (for a "roll").

Cutaway: A short piece of film placed between two scenes of the same person or locale. The cutaway shows something other than the persons or places in either scene.

Dissolve: A smooth exchange of one image for another.

Dope sheet: The paper on which a cameraman writes story and film information; e.g., names of crew members, story location, total film footage, developing instructions, etc. Also called Poop sheet, Spot sheet, Shot card, etc.

Double chain: 1(Noun) A film story using two reels of film (designated A roll and B roll) going thru two projectors simultaneously. The studio's switching equipment, controlled by the technical director, determines which picture and which sound is fed at any moment.
2(Verb) To use two film chains.

Double systems: Separation of sound and picture in filming, using a camera synchronized to a recording device.

Dub: 1(Noun) A duplicate of film, videotape or audio tape.
2(Verb) To make such a transfer; re-record.

End cue: See Out Cue

Establishing shot: A camera view of the entire scene.

Evergreen: An anytime feature story.

Fade: (or Fade to Black): The electronic equivalent of a film fade out. A dissolve from a picture to darkness, which is a mid-gray rather than black.

Feature: A human interest story whose news value is not necessarily limited to the day of its occurence, as distinct from Hard News.

Feed: 1(Noun) A news story or an entire program electronically transmitted to other stations for broadcast to the public.
2(Verb) To transmit by either open or closed circuit means.

Fill: 1(Noun) A light used to fill shadows.
2(Verb) To read pad copy to fill a time gap. (See Pad Copy)

Flop: A card, placed on a stand, to be viewed through a studio camera.

Format: In television, the framework of a program (independent of content).

Freeze frame: A frame of film or videotape, to or from which action flows; arrested motion.

Future file: Also called Future(s) Book, Datebook, Advance Folder, etc. A file of upcoming events, divided into 31 days.

In cue: The place where a news film segment is to start; a start cue. Sometimes, the first words of the opening statement.

Jump cut: A direct cut on film to the same person or scene.

Kicker: A short, humorous news item at the end of the newscast. Also called a Tag, a Brite, or a Zipper.

Leader: Film placed at the head or tail of a film clip for threading through a projector,

or in the middle of a film clip where a roll-thru is needed. Leader may be numbered, clear, blank, or yellow.

Limbo board: A graphics display (e.g., showing election returns in a particular race) which is not part of the set. It exists "in limbo". To show it, the director usually "breaks" a camera from the set.

Line-up: Arrangement of items in a newscast.

Lip flap: The result of cutting a film of a speaker to begin in mid-speech, so that his lips are seen moving before he is heard.

Lip-sync: Synchronized speech, with picture and sound matching frame for frame.

Logo: The identifying symbol of the newscast, usually a slide.

Loose shot: A view which leaves lots of space, or "air" around the subject.

Mag: (Abbr) Magnetic sound track film; a magnetic stripe on the base side of the film, used to carry sound. Also called Mag Stripe or Magnetic Stripe.

Mag head: The device on a projector, a sound reader or an editing machine which plays back or "reads" the sound track of magnetic striped film.

Magazine format: A news program with a few long stories each day, instead of many short news items.

Monitor: 1(Noun) A television or radio receiver.
2(Verb) In radio, to listen, and in television, to watch and listen, taking notes, often of subject matter and running times.

Montage: In television news, rapid succession of moving or still pictures assembled to create an overall effect.

Mos: (Abbr) Man-on-street. The interviewing of average citizens for short responses to a question; the interviews can take place anywhere. "Mos" is sometimes also used to define the editing of film to get several very brief comments on a subject, from a variety of film sources.

Move: Transmit copy or pictures by wire.

O/C: (Abbr) On camera, a symbol typed in a script to indicate when the newscaster should be seen. The newscaster's name often replaces this symbol.

Opening (or Open used as a noun): The elements which begin a newscast; may refer to the standard daily announcement with music, film, sound effects, etc., but not to each day's unique headlines or tease. (See tease).

Optical: Optical track sound film, sometimes abbreviated in a script as Opt or Op.

Out cue: The place where a newsfilm segment is to end; the last words to be included in the prerecorded statement.

Overlap: A splice which causes the sound track at the end of one segment of film to appear with the start of the following segment's picture.

Pad copy: News stories not expected to be aired, but available if needed. Pad is usually "pinned up" (i.e., stapled to "8½ X 11" sheets for ease of handling) wire copy. The stories are unrelated to other items in the newscast.

Pic: (Abbr) Still picture.

Pool: The combination of competing news media to acheive a particular result; e.g., several television stations in the same city agreeing to dub and share a single videotape, or the three major networks sharing cameras and personnel to cover the Presidential inauguration.

Pop zoom: A fast zoom in from a long shot to a close-up.

Prop: In news, a three-dimensional object which is part of a story or gives credence to a locale.

Protection shot: A recorded scene of a changing news event. The photographer shoots this scene when he arrives to be sure he has something "in the camera".

Pull-tab: A drawing, usually a map, with a moveable portion which is physically pulled on camera to expose what lies beneath it.

Radio wire: A teletype service largely of news summaries written in broadcast style.

Rear projection: A process which places a visual on a screen behind the newscaster. The rear projection, or RP, may be a still photo, map, graph, cartoon, a film or videotape.

Recap: 1(Noun) A news summary in headline form at the end of the newscast, or the summary of the main elements of a long story.
2(Verb) To summarize news.

Regional split: A specified period (e.g., 10 minutes each hour on the half hour) set aside by wire services for regional news. Usually, the New York offices of the wire service relinquish control of their bureaus in the major cities. Only specified teletype lines

are permitted splits from the trunk service.

Rip and read: A derogatory term describing the practice on some newscasts, especially radio newscasts, of simply reading the latest news summary torn from the radio wire, without rewriting or incorporating local stories.

Rough cut: A preliminary editing of film.

RTNDA: (Abbr.) The Radio and Television News Directors Association.

Running Story: A story of continuing interest as new developments occur day after day.

Running time: The time, in minutes and seconds, from the start of a program or segment.

Scoop: 1(Noun) A story reported before the competition reports it. Also called a "beat."
2(Verb) To report a story first.

Screen: To view film or videotape.

Script: In television news, the arranged collection of news stories together with opens, closes, and leads to commercials.

Secs: (Abbr.) Seconds.

Shoot: To film or videotape.

Sil: (Abbr) Silent, as in film or videotape footage recorded without sound.

Single system: Filming sound and picture on the same film using a sound camera. Most television news sound film is single system.

Slot: 1(Verb) To place in a newscast; e.g., "slotting" a story to follow a commercial.
2(Noun) The position of a story or commercial.

SOF (Abbr) Sound-on-film.

SOT (Abbr) Sound-on-tape.

Sound bite: A sound-on-film statement.

Sound crew: Basically, a photographer and a sound technician. In some union jurisdictions an electrician or a gaffer and/or an assistant photographer are part of the crew. A reporter and/or a producer may accompany them, but are not considered part of the crew. Also see Team.

Sound under: An audio level which permits background sounds to be heard, but not so loudly that they interfere with the newscaster or reporter.

Split screen: Two images, not superimposed, sharing the screen.

Spot sheet: Record of what was filmed or videotaped.

Squeeze framing: A technique of shrinking a full frame picture on camera until it occupies only a portion of the screen, which it then shares with the newscaster, alphanumeric information or other visuals.

Standupper: A report at the scene of an event, with the camera focused on the reporter.

Still: A photograph; may also refer to a map or drawing.

Stretching: Reading slowly to fill a time gap.

Stringer: A freelance photographer or reporter.

Studio card: A still that is shot with a studio camera, not transmitted through a projector.

Super (or Super card): (Abbr) Superimposition. Lettering is combined electronically with another image on film or tape, or a live scene, usually to identify a person, place or time.

Tabloid news: A newscast emphasizing violence and sex.

Tag: See Kicker.

Tease: A headline or bit of news before the station break preceding the newscast. Also, an announcement of an upcoming news item.

Throwaway phase: A few words delivered quickly and casually in an offhand manner.

Tight shot: Framing with little or no space around the central figure(s) or feature(s); usually a close-up.

Timing: Noting the length of time of each story or segment and its running time (how far into the newscast each story begins and ends).

Unifax II: The United Press International picture by wire service.

Up-cut: A loss of words at the start of film or tape. A newscaster's delivery is also up-cut if his microphone is cut in after he begins a sentence.

Update: A new version of a story, requiring a change in script or, if a network newscast has been received on tape for later playback, a fresh story exactly timed to lay over the old story on the playback.

Voicer: A radio report, usually on tape, by a reporter on assignment. It may include other voices.
VTR: (Abbr) Videotape recording.
Wild track: Background sound recorded at the scene of an event by tape recorder or sound camera. The sound is not recorded to match any particular scene or to provide lip sync.
Wrap (or Wrap up): 1(Noun) The story or program conclusion.
2(Verb) To finish.
Wraparound: Copy with a lead into SOF and tag or further copy after the SOF.(See SOF)
Woodshed: To practice reading copy before the newscast.
Zipper: See Kicker.

UNIT BREAKDOWN:

I. WRITING FOR THE EAR: The evolution of broadcast news style, the easy listening formula, the abstraction ladder and the four C's. The "soft" lead, the "throw-a-way". leads and transitions, narrative treatment, jargon, redundency, and gobbledegook. Attribution, contractions, metaphors/similies, and numbers.

II. FORMAT: Script form, lead-ins and lead-outs, standupper/wraparound and other terms used, intros and outros and commercial breaks.

III. THE RADIO REPORTER AND RADIO NEWS: Getting the equipment ready, taping and taking, radio reporting techniques, editing audio tapes and preparing the newscast.

IV. THE TELEVISION REPORTER AND THE TELEVISION NEWS DAY: Guidelines, handling the interview, covering a news conference, and digging for facts. Daily assignments, the news director, the producer, the writer, and building the newscast.

V. ELECTRONIC NEWS GATHERING: Learning the equipment, planning for pictures, on-the-scene conduct, shot records and note taking, and writing to pictures.

VI. EDITING FILM, VIDEO TAPES AND SOUND: The editing process in equipment, reel-to-reel editing, and computer editing. Sound equipment and problems and solutions.

VII. GETTING IT TOGETHER: NEWS, WEATHER, AND SPORTS. Sources of news sources of visuals, news values, processing the news, and script assembly. Weather jargon, sources of weather news, and illustrating the weather. Sports ethics, sports jargon and the wider world of sports.

VIII. EDITORIALS AND DOCUMENTARIES. The reluctant broadcaster, broadcasters who speak out, editorials, not editorializing. Documentaries, consumer problems, and the Fairness Doctrine. Broadcasting and the First Amendment.

IX. THE LAW. Libel, the right of privacy, journalist's privilege. Court gag orders, access to public meetings, obscenity and lotteries.

X. THE PROFESSION. Is it or isn't it? Standards, ethics, and education. The resume, and research.

EVALUATION CRITERIA:

60% -- Assignments amd Projects
30% -- Examinations and Quizzes
10% -- Class/Group Participation

SUPPORT BIBLIOGRAPHY:

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DATE OF OUTLINE PREPARATION: September 22, 1981

PREPARER: V. Jackson Smith, Northeast Louisiana University

SERIES EDITOR: Peter B. Orlik, Central Michigan University

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Murray State (Kentucky)
Northeast Louisiana
Northwest Missouri
San Antonio College
Southwestern Louisiana
Tampa
Washington State
University of Wisconsin-Platteville

BEA COURSES AND CURRICULA COMMITTEE COURSE OUTLINE

TITLE: Programming for Radio-TV-Cable CREDITS (Semester hours): 3

PREREQUISITES: Introduction to Radio-Television, Junior standing

LEVEL: Junior, Senior

CATALOG DESCRIPTION:

Examination of the principles, processes, and strategies of programming for radio and television stations and for cable TV systems.

BEHAVIORAL OBJECTIVES: The student should be able to:

--Describe in written form the programming principles, techniques and strategies employed by contemporary radio, TV and cable operations

--Dissect the principles, techniques and strategies of programming through analysis of program schedules.

--Operationalize principles, techniques and strategies of programming through written programming projects.

--Define terms used in the programming process.

--Demonstrate through essays and project assignments an understanding of audience research methodology and the utilization of audience rating data in the programming process.

--Describe the governmental and industry regulations that influence programming decisions.

SUGGESTED TEXT:

Eastman, Susan Tyler; Head, Sydney W.; Klein, Lewis. Broadcast Programming: Strategies for Winning Televison and Radio Audiences. (Belmont, California: Wadsworth Publishing Company, 1981)

Broadcasting. 13 week bulk-rate subscription ordered by instructor.

RECOMMENDED READING: Weekly issues of Variety, TV Guide.

CLASS APPORTIONMENT: Lecture/Discussion 100%.

METHODOLOGY STATEMENT:

The student is given access to course content through lectures and assigned reading. Students will demonstrate their acquired knowledge through class participation in organized discussion, through essay and objective examinations and through a project requiring application of programming principles and techniques. Current programming developments reported in Broadcasting Magazine will be discussed weekly; students are required to keep up to date.

KEY VOCABULARY/DEFINITIONS LIST:

Ad Hoc Networks: Temporary national or regional hookups among stations for the purpose of distributing a particular program or program type.

Adjacencies: Commercial or promotional spots next to a specific program or type of program. Also programs (usually compatible in type) in consecutive time periods.

Affiliate: A commercial radio or television station receiving more than 10 hours per week of network programming. Occasionally applied to individual cable operators contracting for pay-television or superstation services, or to public stations airing noncommercial programming from the Public Broadcasting Service or National Public Radio.

Amortization: The allocation of syndicated program series costs over the period of use to spread out total tax or inventory and to determine how much each program costs the purchaser per airing.

Area of Dominant Influence (ADI): One of 211 geographical market designations defining each television market exclusive of all others; indicates the area in which a single station can effectively deliver an advertiser's message to the majority of homes. ADI is Arbitron's term; Nielsen's comparable term is designated market area (DMA).

Ascertainment: A two-part examination of local audience needs once required of all stations by the FCC to retain broadcast licenses.

Audience Flow: The movement from one program or time period to another, either on the same station or from one station to another; includes turning sets on and off. Positive flow (remaining tuned to the same station) is encouraged by similarity between contiguous programs.

Audimeter: Neilsen's in-home television rating meter.

Barter: Exchange by a station of commercial announcement slots for the use of a television program.

Bicycling: Transfer of syndicated or group program tapes or films by means of wheeled delivery services or mail (in contrast to wired or microwave transmission).

Blackout: A ban on airing an event, program, or station's signal. Also FCC rules for blocking imported signals that duplicate local stations' programs.

Block Programming: Several hours of similar programming placed together in the same daypart to create audience flow. See also Stacking.

Bridging: Beginning a successful or highly promoted program a half hour earlier than competing programs in order to draw their audiences and hold them past the starting time of the competing programs.

Buying: Renting by stations of programs from syndicators.

Checkerboarding: Scheduling five stripped programs alternately, one each day in the same time period; that is, five different shows five days of the week; used in primetime access programming on affiliates, in any daypart on independents.

Clearance: Acceptance of a network program by affiliates for airing; the total number of clearances governs a program's potential audience size.

Clutter: Excessive amounts of nonprogram material during commercial breaks; includes commercials themselves, credits, IDs, promos, audio tags.

Composite Week: An arbitrarily designated seven days of program logs from different weeks, reviewed by the FCC in checking licensee program performance vs. promise.

Contemporary: FCC radio format term covering popular music, generally referring to rock.

Cost per Thousand: The ratio of the cost of a commercial spot to the size of the audience, reported in thousands; basis of comparison of advertising rates among media. Other bases are cost per point and cost per person.

Counterprogramming: Scheduling programs with contrasting appeal to exploit competitors' weaknesses and lure audiences.

Cume: Cumulative rating; the total number of different households that tune to a station at different times, generally over a one-week period.

Daypart: Period of two or more hours, considered as strategic unit in program schedules (for example, morning drivetime in radio - 6 to 10 a.m. - and primetime in television - 8 to 11 p.m.).

Dedicated Channel: Cable channel restricted to a single type of program or aimed at a single audience (for example, sports or children's channels).

Demographics: Descriptive information on an audience, usually the vital statistics of age, sex, education, and income.

Designated Market Area (DMA): See Area of Dominant Influence (ADI).

Drivetime: In radio, 6 to 10 a.m. and 4 to 7 p.m.

Equal Time: A reference to Section 315 of the Communications Act of 1934 which requires equivalent air time for candidates for public office.

Exclusivity: The sole right to air a program within a given period of time in a given market; imported signals can violate exclusivity agreements.

Fairness Doctrine: An FCC policy obliquely made law which requires that stations provide air time for opposing views on controversial issue of public importance.

First-Run: The first over-the-air exposure of a program (not counting theatrical exhibit of feature films).

Format: Overall programming design of a station or specific program service.

Fringe: The television time periods adjacent to primetime - from 5 to 7 p.m. and 11 p.m. to midnight or later; early finge time includes the hour from 4 to 5 p.m.

Hammock: The position between two successful programs; they tend to support a new or less successful program by lending their audience to it.

Households Using Television (HUTs): Ratings industry term for the total number of sets turned on during an average quarter hour, that is, actual viewing audience to be divided among all stations in the market.

Hyping: Excessive promotion of a program or airing of special programs in order to increase audience size during a ratings period.

Independent: A commercial television broadcast station that is not affiliated with one of the national networks (by one FCC definition, carries fewer than 10 hours of network programming per week).

Lead-in: Program preceding others, usually intended to increase audience flow to the later programs.

Network: An interconnected chain of broadcast stations; or cable systems; refers to the administrative and technical unit that distributes (and may originate) preplanned schedules of programs (for example, ABC, CBS, NBC, Mutual, PBS, NPR, HBO, Showtime).

Off Network Syndication: Selling programs (usually series) that have appeared at least once on the national networks, directly to stations or pay-television.

Overnights: Television ratings from metered homes in major cities, available the following day.

Pay-Cable: Cable television programming service for which the subscriber pays an extra fee over and above the normal monthly cable charge. See also Pay-Television.

Pilot: A sample first program of a proposed television series, often longer than regular episodes; introduces characters, set, situations, and style of the program; generally accompanied by heavy promotion when aired.

Playlist: Strategically planned list of records to be played on music radio.

Preemption: Cancellation of a program by an affiliate after agreement to carry the program, or cancellation of an episode by a network in order to air a news or entertainment special; also applied to cancellation of a commercial sold at a special (lower) preemptible price to accommodate another commercial sold at full rate.

Primetime: Television daypart: practically, 8 to 11 p.m. (EST) six days a week and 7 to 11 p.m. Sundays. (Technically, any three consecutive hours between 6 p.m. and midnight).

Primetime Access Rule (PTAR): FCC rule that, in general, limits evening network programming to three hours of entertainment material between the hours of 7 and 11 p.m.

Psychographics: Descriptive information on the life styles of audience members; includes attitudes on religion, family, social issues, interests and hobbies, and political opinions.

Rating: Audience measurement unit representing the percent of the total audience (whether sets on or not) tuned to a specific program (in an average quarter hour period).

Share: A measurement unit for comparing audiences; represents the percentage of total listening or viewing audience (with sets on) tuned to a given station; total shares in a designated area in a given time period equal 100 percent.

Spinoff: A series using a secondary character from another series as the lead (for example, Rhoda was a spinoff from the successful appearances of the character Rhoda in episodes of Mary Tyler Moore.)

Stacking: Sequential airing of several hours of the same kind of programs; similar to block programming.

Station Rep(resentative): Firm acting as sales agent for client station's advertising time in the national market.

Step Deal: Agreement to supply funds to develop a program idea in stages from expanded concept statement to scripts to pilot to four or more episodes.

Stockpiling: Preemptive buying of syndicated programs for future use that also keeps them off the market and unavailable to competitors.

Stunting: Frequent shifting of programs in schedule; also elongating them; goal is to attract audience attention and consequent viewership; frequently used in the week preceding the kickoff of a new fall season combined with heavy promotion.

Superstation: An independent television station that has its signal retransmitted by satellite to distant cable companies for redistribution to subscribers in their markets (for example, WTBS-TV from Atlanta, Georgia).

Sweeps: The periods each year when Arbitron and Nielsen gather audience data for the entire country.

Syndication: The marketing of programs on a station-by-station basis (rather than through a network) to affiliates, independents, or pay-television for a specified number of plays; syndicators are companies that hold the rights to distribute programs nationally or internationally.

Tent-Poling: Placing a highly rated program between two series with lower ratings (often new programs), intended to prop up the ratings of the preceding and following programs.

Treatment: Pre-script outline of a new program (applied especially to soap operas); describes characters and setting of program.

Wheel: Visualization of the contents of an hour as a pie divided into wedges representing different content elements; used in radio to visualize a program format, showing designated sequences and lengths of all program elements such as musical numbers, news, sports, weather, features, promos, public service announcements, commercials, IDs, and time checks.

UNIT BREAKDOWN: Each of the 10 following units comprises one week on the quarter system, one and one-half weeks on the semester system.

I. Programming Principles and Practices. Government regulation and industry controls influencing radio-TV-cable programming. Chapters 1, 2, 3

II. Audience Research; Market Research. Utilizing research data in the programming process.

III. Programming Television Stations - Independent, Network Affiliated, Group-Owned, Public Television. Role of station reps in station programming. Cable system programming. Chapters 4, 5, 6, 7, 8.

IV. TV Network Programming; Prime-Time, Non-Prime-Time strategies. The program development process. Role of production companies. Chapters 9 and 10.

V. Public Television. Program development and distribution. The roles of the Corporation for Public Broadcasting, the Public Broadcasting Service and Station Program Cooperative. Station case studies. Chapter 11.

MIDTERM EXAMINATION

VI. Programming IN CABLE: Pay TV, Superstations, Program sources; the development and acquisition of PAY-TV product. Original and syndicated programs for superstations. Problems of multi-channel programming; access, leased channels. Chapters 12 and 13.

VII. RADIO Programming - Music Formats. Strategies for choosing the music and the on-the-air sound. The clock, playlists, rotation, tip sheets. Positioning the station in a multi-station market. Dayparting. Chapter 14.

VIII. RADIO Programming - All News; All Talk; Hybrids. Designing the format. Case studies of selected stations. Chapters 15 and 16.
SEMESTER PROGRAMMING PROJECTS DUE.

IX. Programming for Public Radio-Stations and Networks. National Public Radio. Case studies of selected formats. Chapter 17

X. Programming Trends in the era of channel abundance. Impact of cable, subscription television, pay cable, direct broadcast satellite, low power tv stations.

XI. FINAL EXAMINATION

EVALUATION CRITERIA AND PERCENTAGE OF GRADE:

Midterm Examination	-	100 points	33%
Final Examination	-	100 points	33%

These exams will consist of short answer and essay questions.

Semester Programming Project	-	100 points	33%

SPECIAL HANDOUTS/AUDIO-VISUAL RESOURCES AND WHERE OBTAINABLE:

1. Semester TV Station Programming Proposal Instruction Sheet (below)

   Problem: You have been appointed Program Manager for a new, independent UHF television station in a major market (you can pick your own market). Develop the Monday through Sunday programming for the station. Your proposed programming should take the form of a formal presentation to the General Manager which should include, but not necessarily be limited to, the following elements:

   1. Statement on general programming philosophy. (What kind of station do you expect yours to be?)
   2. Description of the market. (Demographics, competition, etc.)
   3. Detailed analysis of the schedules of the competitors.
   4. Detailed presentation of your schedule. Be sure to point out how your schedule counters the competition.
   5. Summary statement describing how your proposed programming is unique and why you think it will be successful.

   Evaluation: This assignment will be evaluated on the basis of the criteria listed below. This project affords you the opportunity to apply the elements in the course. Include schedules, exhibits, tables, and any other features which will strengthen your presentation. This presentation must be typed.

   Evaluation:

Programming Philosophy	--	20 points
Market Analysis	--	20 points
Presentation of Schedule	--	20 points
Thoroughness	--	20 points
Neatness	--	20 points

2. Special University Information package of audience measurement data and materials are available free of charge from Arbitron, 4320 Ammendale Road, Beltsville, Maryland 20705.

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Yellin, David G. Special: Fred Freed and the Television Documentary. (New York: Macmillian, 1973)

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Liberty Baptist College

Michigan State

San Antonio College

Stephen Ausitn State

BEA COURSES AND CURRICULA COMMITTEE COURSE OUTLINE

TITLE: Telecommunications Management CREDITS: 3 Semester Hours

PREREQUISITES: At least 12 hours of Telecommunications courses or permission of the Instructor.

LEVEL: Senior. Juniors and Graduate Students might also be accommodated (additional work should be required for graduate credit).

CATALOG DESCRIPTION:

Study of telecommunications management problems via examination of the historical, social, cultural, legal and economic structure and operation of U.S. media organizations.

COURSE BEHAVIORAL OBJECTIVES: Upon completion, a student should be able to:

--Discuss knowledgeably the problems and potential rewards of managing a media organization.

--Define the management role and be conversant with its various theories and skills.

--Articulate economic considerations -- budgets, payment of personnel, rate cards, profit and loss statements, etc.

--Cite techniques through which managers assess and meet the needs and wants of their potential audiences.

--Isolate federal, state and local laws affecting the media, as well as agencies that regulate them.

--Describe the classic decision-making process and its role as a necessary management tool.

SUGGESTED TEXTS:

Quaal, Ward L. and Brown, James A. Broadcast Management. Second Edition. (New York: Hastings House, 1976)
Coleman, Howard W. Case Studies in Broadcast Management. Second Editio . (New York: Hastings House, 1978)
Dessart, George. (ed.) Television in the Real World. (New York: Hastings House, 1978)

OTHER REQUIRED MATERIALS: Broadcasting Magazine (special 13-week bulk rate subscription)

CLASS APPORTIONMENT: Lecture-Discussion, 100% LAB: 0%

METHODOLOGY STATEMENT:

Lectures are supported by in-class discussion, guest speakers and assigned projects. Students are expected to read all assignments on time and be prepared for class discussion; also, to read Broadcasting Magazine weekly.

While the majority of class topics focus on traditional over-the-air radio and television broadcasting, other delivery systems such as cable and satellite are examined. The role of management, formulation of policy and the process of decision-making pervade all topics. Field trips to radio, television and cable installations are important resource activities. Two major projects involving practical application of various managerial principles are assigned during the course.

KEY VOCABULARY/DEFINITION LIST:

Access Channels -- Cable channels required by regulation or franchise agreement for use by public, education, and government.

ADI -- Geographic region used in broadcast research by Arbitron; all U.S. counties are assigned exclusively to non-overlapping ADI's on the basis of significant viewership levels for stations in area markets.

Antisiphoning Rules -- FCC regulations that have prevented pay television from diverting key programming from conventional over-the-air TV.

Ascertainment -- the formal or informal procedure whereby community problems are isolated by a station licensee or applicant so that responsive programming may be offered.

Barter -- a type of advertising agreement in which the station receives goods or services for air time rather than money; also, practice through which a station pays less for syndicated programming in exchange for the "free" airing of commercials supplied with that programming.

Budget -- itemized summary of probable expenditures and income for a given period.

CATV -- abbreviation for Community Antenna Television, now referred to as cable TV.

Cable Penetration -- percentage of homes within a franchise area that have actually subscribed to one or more cable TV services.

Comsat -- Communications Satellite Corporation formed by Congress in 1962 as the key United States satellite communication entity and representative to the International Telecommunication Satellite Consortium (INTELSAT).

Co-op Advertising -- a split in the cost of advertising, usually between a retail outlet and the manufacturer of goods it sells.

Cost Per Thousand -- referred to as CPM, the cost to an advertiser of delivering a commercial message to a thousand homes.

Cumulative Audience (CUME) -- total number of different audience members tuned to a particular station during two or more time periods; in some cases, the time base for the "accumulated" audience is one week.

Decision-making Process -- rational and logical approach to solving operational and managerial problems.

Demographics -- audience characteristics such as age, sex, educational level and socio-economic class which are used to define the target audience of a given station, program, or advertisement.

Designated Market (DMA) -- term used by Nielsen to indicate the prime geographic area where a station is received.

Direct Broadcast Satellite (DBS) -- satellite transmission intended to be picked up directly by home receivers.

Double-billing -- fraudulent practice of charging advertisers for more time than they actually received for the airing of their commercials.

Earth Station -- installation for transmitting signals to and/or receiving signals from a communications satellite. The uplink is the transmission from the earth station to the satellite; the downlink from the satellite to the earth station.

Fairness Doctrine -- FCC rule later obliquely made law which requires stations to devote a reasonable amount of time to discussion of controversial issues of public importance and to see that opposing points of views on these issues are aired.

Good Will -- the positive relationship of a communications enterprise with its audience, reckoned as an intangible asset.

Grapevine -- informal method of communicating with and receiving feedback from employees.

Headend -- location from which TV signals received directly off the air, or by microwave or satellite, are sent on to homes by a cable system.

Interactive cable -- two-way cable television in which messages may be sent from a subscriber home back to the cable system.

INTELSAT -- the international organization which coordinates worldwide communications satellite traffic and activities (see Comsat).

Lowest Unit Rate -- law requiring commercial broadcasters to charge political candidates no more than the rate made available to their most preferred advertisers.

MBO -- Management by Objectives; process through which all executive/supervisory decisions must be fashioned in response to key goals of the organization.

National Spot Business -- sale of local station time to national or regional advertisers via a station representative (rep) firm which acts as agent for individual stations in a large number of markets.

Off-network Syndication -- sale to local stations of rerun rights to programs which have previously appeared on a national network.

Original Syndication -- sale to local stations of programs which were produced especially for syndication and were thus never shown on a national network.

Pay Cable -- distribution by wire of material for which the viewer pays a fee over and above the cost of the basic cable service.

Profit -- return received on a business undertaking after all operating expenses have been met.

Psychographics -- behavioral (as contrasted with demographic) characterists of an audience including attitudes, lifestyles and similar variables.

Public Interest, Convenience and Necessity -- criterion set down in the Communications Act of 1934 as a guide to all station and FCC actions.

Random Sample -- selected group of people chosen in such a way that every member of the population has an equal chance of being so selected.

Rate Card -- list of time prices charged by a station, network, or cable system along with related information on facilities and policies.

Rating -- percentage of people or set homes in a given population who are tuned to a particular program during a given time period.

Renewal Challenge -- request that a station license up for renewal be granted instead to someone other than the incumbent.

Rotation -- schedule of time slots planned for a given advertiser's commercials.

Run of Schedule -- traffic plan for commercials (usually at an inexpensive rate) which allows the broadcaster rather than the advertiser to determine when commercials are aired.

Share -- percentage of the total number of households or persons actually listening/watching who are tuned to a given station.

Station Representative (Rep) -- company serving as a station's time sales organization in the national spot market (see National Spot Business).

Subscription TV -- transmission over a conventional broadcast channel of a coded program for which the subscriber must pay through rental of a special decoding device.

Superstation -- conventional television signal relayed by satellite to distant parts of the country for retransmission by cable systems.

Sweep -- period during which television audiences are being measured throughout the country.

Teletext -- transmission of printed copy via broadcast television.

Transponder -- satellite equipment which has the capacity to receive and relay a complete television signal.

Viewdata -- transmission of printed copy via wired (cable) television.

UNIT BREAKDOWN:

1. Philosophy of ownership, management -- Introduction to existing communications industries and present media management; a look at the duties, skills needed and the characteristics of a successful manager.

2. Management Theories and organizational principles -- Theory 'V' as the formalization of the act of managing; theory 'X' as the old-fashioned 'rule-by-fear' method; theory 'Y' as the more modern 'working together to achieve goals' approach; management by objectives; theory 'Z' as practiced in Japan where assistants truly complement and assist their managers; a look at organizational principles and functions; classic problem-solving techniques for effective decision-making.

3. Personnel management -- Selection of personnel; work environment; employee morale; financial remuneration; fringe benefits; organizational chart; motivating creative people; termination procedures; dealing with unions.

4. Programming and production -- The necessity of local production; various costs encountered; news and ENG equipment; continuity; consideration of audience needs and wants; program sources; scheduling of programs; public broadcasting.

5. Sales efforts -- The 'raison d'etre' -- to make a profit; selecting sales persons and motivating them; commission vs. salary; demographics and ratings; establishing rate cards; methods of meeting competition; the definitive sales presentation; five steps necessary for a sale. Mid-term exam. Personnel Design project due.

6. Budgeting and accounting -- The necessity of the budget process; cost controls; keeping accounts current; dependence on department heads; above/below line items; depreciation of equipment; understanding profit and loss statements.

7. Community obligations -- Becoming a 'member' of the community; working with the city fathers; involvement with civic groups and garden clubs; use of media facilities to enhance minority causes and help achieve community goals; ethical considerations.

8. Legal and engineering aspects -- Federal, state and local laws pertinent to the media; rules and regulations of the regulatory agencies: FCC, FTC, etc.; music licensing and copyright responsibilities; engineering standards and equipment considerations.

9. Professional services -- Additional available audience research both national and local; engineering consulting firms; the advisability of using Washington attorneys; reworking the program format with a professional consultant; outside talent consultants; the use of promotion and public relations agencies. Field Trips.

10. Retrospective and the future of telecommunications -- Learning from the past (the survival of radio); TV: alive, aging, changing; new technologies meet old managerial philosophies; new managerial philosophies redefine old technologies; enlightened managers will always be necessary.

11. Final Examination. Station/System Resources project due.

EVALUATION CRITERIA AND PERCENTAGE OF GRADE

Mid-term and Final Examinations	50%
Assigned Projects	40%
Class Participation	10%

SPECIAL HANDOUTS/AUDIO-VISUAL RESOURCES AND WHERE OBTAINABLE:

A variety of relevant and constantly updated broadcast management materials is available through the Publications Manager, National Association of Broadcasters, 1771 N Street NW, Washington, DC 20036.

In addition, guest speakers from area telecommunications companies and agencies provide valuable insights -- especially when the topic of their presentation has been introduced and explored in class prior to the guest's visit.

SUPPORT BIBLIOGRAPHY

Drucker, Peter F. Management: Task, Responsibilities, Practices (New York: Harper & Row, 1974)

Emery, Walter B. Broadcasting and Government: Responsibilities and Regulation. Revised Edition. (East Lansing: Michigan State University Press, 1971)

Glueck, William F. Management. (Hinsdale, IL: Dryden Press, 1977)

Heighton, Elizabeth and Cunningham, Don. Advertising in the Broadcast Media. (Belmont, CA: Wadsworth, 1976)

Johnson, Joseph and Jones, Kenneth. Modern Radio Station Practices. Second Edition. (Belmont CA: Wadsworth, 1978)

Kahn, Frank J. (ed.) Documents of American Broadcasting. Third Edition. (Englewood Cliffs, N.J.: Prentice-Hall, 1978.

Kittross, John M. (ed.) Administration of American Telecommunications Policy. (New York: Arno Press, 1980)

Koenig, Allen E. (ed.) Broadcasting and Bargaining: Labor Relations in Radio and Television. (Madison: University of Wisconsin Press, 1970)

Koontz, Harold and O'Donnell, Cyril. Essentials of Management. (New York: McGraw-Hill, 1974)

McLuhan, Marshall. Understanding Media: The Extensions of Man. Second Edition. (New York: McGraw-Hill, 1966)

Rivers, William and Schramm, Wilbur. Responsibility in Mass Communication. (New York: Harper & Row, 1969)

Robinson, Glen O. (ed.) Communications for Tomorrow: Policy Perspectives for the 1980s. (New York: Praeger, 1978)

Routt, Ed. The Business Side of Radio Broadcasting. (Blue Ridge Summit, PA: Tab Books, 1972)

Sigband, Norman B. Communication for Management and Business. Second Edition. (Glenview, IL: Scott, Foresman, 1976)

Smythe, Ted and Mastroianni, George. (eds.) Issues in Broadcasting: Radio, Television and Cable. (Palo Alto, CA: Mayfield, 1975)

Steinberg, Charles S. (ed.) Broadcasting: The Critical Challenges (New York: Hastings House, 1976)

Wood, Donald and Wylie, Donald. Educational Telecommunications (Belmont, CA: Wadsworth, 1977)

DATE OF OUTLINE PREPARATION: May 1982

PREPARER: Keith E. Barze, University of Alabama

SERIES EDITOR: Peter B. Orlik, Central Michigan University

SCHOOLS CONTRIBUTING OUTLINES:

Alabama
Arkansas State
Central Michigan
Liberty Baptist College
Michigan State
Murray State (Kentucky)
Northern Michigan
Northwest Missouri
Stephen Austin State
Washington State
University of Wisconsin - Flatteville

BEA COURSES AND CURRICULA COMMITTEE COURSE OUTLINE

TITLE: Comparative Systems of Broadcasting

CREDITS (Sem. Hrs. Equiv.): 3

PREREQUISITES: None

LEVEL: Senior

CATALOG DESCRIPTION:

Comparison of world broadcasting systems in terms of their political, cultural, sociological, economic, religious, historical, and structural factors.

COURSE BEHAVIORAL OBJECTIVES:

The student will be able to: (1) analyse the development of the broadcasting system of any country relative to factors inherent within the context of that country, (2) understand the analytical tools that can be applied to any country's broadcasting system for comparative purposes.

SUGGESTED TEXTS:

Emery, W. National and International Systems of Broadcasting. (East Lansing: Michigan State University Press, 1969).

Namurois, A. Problems of Structure and Organization of Broadcasting in the Framework of Radio Communication. (Geneva: European Broadcasting Union, 1972)

Sebert, F.S. ET AL Four Theories of the Press: The Authoritarian, Libertarian, Social Responsibility and Soviet Communist Concepts of What the Press Should Be and Do. (Urbana: University of Illinois Press, 1956)

Wells, A. Mass Communication: A World View. (Palo Alto, CAL: National Press Books, 1974)

OTHER REQUIRED MATERIALS: None

CLASS APPORTIONMENT: Lecture/discussion 100%

METHODOLOGY STATEMENT:

Students will be presented different analytical tools (political philosophy, economic development, religion, culture, political/linguistic/physical geography, historical development, broadcasting structures and international organization membership) and examples of these tools as applied to specific countries. Then students will undertake the application of these tools in small groups and present the resulting information to the class. Individual research papers will be prepared in addition to these group reports. Through these exercises, students will gain both an indepth understanding of the tools applied to specific countries as well as a breadth of understanding of the number and diversity of broadcasting systems in the world.

KEY VOCABULARY/DEFINITION LIST:

Comparative Broadcasting: Evaluation of national broadcasting systems based on theoretical analyses that are applicable to all broadcasting systems.
Analytical Tools: Specified areas of study, presented in a theoretical framework, which when applied to specific contextual realities in a country, help to illuminate/explain the resulting form of broadcasting.

UNIT BREAKDOWN:

1. Organization of class
   Definitions of International and Comparative Broadcasting
   Discussion of Analytical Tools
   Linguistic tool
     Importance of language
     Distribution of languages
     Language as a barrier
   Political geography tool
     Examples of political influence of neighbors
     Spheres of influence
     Global political geographic imperatives
   Physical geography tool
     Natural resources
     Physical barriers
     The special case of oil
   Religion tool
     Missionaries
     Spread of religion by conquest
     Evangelical imperative
     Incorporation in daily life
       Islam
       Christianity
   Historical development tool
     Exploration
     Ages of a country
     Colonialism

2. Economics tool
     Sketches of Traditional/Transitional/Mature economic stages
     The usefulness of mass media in each stage
   Political philosophy tool
     Four theories of the press applied to political thought
       Soviet totalitarianism
       Authoritarianism
       Social Responsibility
       Libertarianism

3. Broadcasting structures tool
     Government owned and operated
     Public corporation
     Private enterprise
     Hybrid
   Culture tool
     Linguistic heritage
     Amalgamation of other ethnic groups
     Predominance of a single cultural point of view
   Print/Broadcast Relationship
     Government control of media
     Media check on government

4. Examples of analyses applied to selected countries:
     United States
     U.S.S.R.

5. England
   The Netherlands

   MID TERM EXAMINATION

6. People's Republic of China
   Canada
   West Germany

7. Ireland
   Yugoslavia
   Switzerland

8. Nigeria
   Group presentations

9. Group presentations

10. Group presentations

11. FINAL EXAMINATION

The U.S., U.S.S.R., England and The Netherlands are chosen because they represent archetypical systems used in the political and structural analyses. The U.S. is classified under a social responsibility political philosophy, with a hybrid broadcasting structure, weighted toward private enterprise. The U.S.S.R. is an example of a totalitarian political philosophy with a government owned and operated broadcasting system. England represents a combination of authoritarian and social responsibility political philosophies with a hybrid structure weighted toward the public corporation. The Netherlands approaches a libertarian philosophy in both political and broadcasting structure. Additional countries may be selected depending upon faculty expertise.

The ratio of group presentations to countries to be presented by the instructor depends on the size of the class and the number in each group. (3 or 4 students per group is recommended).

EVALUATION CRITERIA AND PERCENTAGE OF GRADE:

The student has to demonstrate an understanding of the analytical tools presented in class and be able to apply those to selected countries. The application of the tools and presentation of appropriate information to the class by each group, and in the individual research papers, must demonstrate an evaluation of each tool's relevance and its possible impact on the subsequent broadcasting system of that country.

Mid-term: 25%
Test over the analytical tools and their application to specific example countries.

Final: 25%
Test over analytical tools as applied to additional countries presented by instructor and groups.

Group Presentation: 25%
Evaluate group use/application of analytical tools to chosen country

Research Paper: 25%
Evaluate application of analytical tools to chosen country.

SUPPORT BIBLIOGRAPHY:

Sherman, C. and Browne, D. (Eds.) Issues in International Broadcasting. (Washington, D.C.: Broadcast Education Association, 1976).
Dizard, W. Television: A World View. (Sycracuse, N.Y.: Syracuse University Press. 1966).
E.B.U. Review. European Broadcasting Union, Geneva, Switzerland. (General and Legal Issues).
Green, T. The Universal Eye. (New York: Stein and Day, 1972).
Head, S. Broadcasting in Africa. (Philadelphia: Temple University Press. 1974).
Katz, E. Broadcasting in the Third World. (Cambridge: Harvard University Press. 1977).
Paulu, B. Radio and Television Broadcasting in Eastern Europe. (Minneapolis: University of Minnesota Press. 1974).
Paulu, B. Radio and Television Broadcasting on the European Continent. (Minneapolis: University of Minnesota Press 1968).
Russett, B. World Handbcok of Political and Social Indicators. (New Haven: Yale University Press, 1964).
Schramm, W. Mass Media and National Development. (Stanford, California: Stanford University Press, 1964).
Wells, A. Picture-Tube Imperialism? (Maryknoll, N.Y.: Orbis Books, 1972).

DATE OF OUTLINE PREPARATION: November 3, 1981

PREPARER: Stewart W. Blakely, Northern Illinois University

SERIES EDITOR: Peter B. Orlik, Central Michigan University

SCHOOLS CONTRIBUTING OUTLINES:

Central Michigan University
Michigan State University
Murray State (Kentucky)
Northern Illinois University
Washington State University

BEA COURSES AND CURRICULA COMMITTEE COURSE OUTLINE

TITLE: International Broadcasting

CREDITS: (Sem. Hrs. Equiv.): 3

PREREQUISITES: None

LEVEL: Senior

CATALOG DESCRIPTION:

Evaluation of international broadcasting efforts including United States broadcasting output to the rest of the world, as well as international communication organizations, international program distribution, international news services and the international broadcast output of other nations.

COURSE BEHAVIORAL OBJECTIVES:

The student will be able to : (1) compare the international broadcasting efforts of the United States to the international broadcasting efforts of other countries. (2) analyse and detail the efforts of a country to explain itself and its positions to the rest of the world and the specific means used to achieve this explanation.

SUGGESTED TEXTS:

Fisher, Glen. American Communication in a Global Society. (Norwood, N.J.: Ablex Publishing Corp., 1979)
Macbride, Sean. Many Voices, One World. (New York: Unipub, 1980)
Nordenstrang, K. & Schiller, H. I. (Eds.) National Sovereignty and International Communication. (Norwood, N.J.: Ablex Publishing Corp. 1979)

OTHER REQUIRED MATERIALS: None

CLASS APPORTIONMENT: Lecture/Discussion: 100%
Plus outside listening assignments

METHODOLOGY STATEMENT:

The student will be presented background information on U.S. and multi-national efforts in the international broadcasting sphere: US/ICA, V.O.A., R.I.A.S., R.F.E., A.F.R.T.S., I.T.U., O.I.R.T., A.P.B.U., A.S.B.U., U.R.T.N.A., I.A.A.B., and religious broadcasting organizations. Additionally, the international dissemination of programs will be discussed in terms of satellites, international use of the spectrum and the government approved international broadcast "voices" of various countries. The student will be required to monitor international shortwave broadcasts via department-supplied receivers or tape recordings.

KEY VOCABULARY/DEFINITION LIST:

A.F.R.T.S. American Forces Radio and Television Service. A joint Army, Navy, Air Force broadcast service providing otherwise unavailable information and entertainment programming to Department of Defense personnel.

A.P.B.U. Asian-Pacific Broadcast Union. A regional broadcasting organization seeking to promote Asian/Pacific broadcast interests.

A.S.B.U.:	Arab States Broadcasting Union. A broadcasting organization seeking to promote the broadcast interests of Arab states.
B.I.B.:	Board of International Broadcasting. Oversight group which directs the policies of Radio Free Europe and Radio Liberty.
E.B.U.	European Broadcasting Union. A regional broadcasting organization seeking to promote regional broadcast interests, mainly of Western European nations.
I.A.A.B.	Inter-American Association of Broadcasters. Promotes broadcast interests of Western Hemisphere Nations.
International broadcasting	Dissemination of radio or television communications intended to be received by the public of another nation, directly or indirectly.
International broadcasting association	Any association formed to futher the goals/principles of its members in the international broadcasting areas of philosophical position, legal cooperation, economic interests, program exchange, and technical assistance.
I.T.U.	International Telecommunications Union. International body concerned with maintaining and extending international cooperation for improvement and rational use of telecommunications of all kinds.
O.I.R.T.	International Radio and Television Organization. A regional broadcasting organization seeking to promote mainly East European broadcasting interests.
Propaganda	Spreading of information, ideas or material designed to further one's own cause or to damage the cause of another.
R.F.E.	Radio Free Europe. Broadcast service to Bulgaria, Czechslovakia, Hungary, Poland, and Romania. R.F.E. is under American supervision through The Board for International Broadcasting and receives congressional funding.
R.I.A.S.	Radio in the American Sector (Berlin). Radio service intended for East Berlin and East German listeners. Cooperates with/through US/ICA.
R.L.	Radio Liberty. Broadcast service to the U.S.S.R., supervised by the Board for International Broadcasting, receiving congressional funding.
U.R.T.N.A.	Union of National Radio and Television Organizations of Africa. Promotes African broadcast interests.
US/ICA	United States International Communication Agency. A Governmental Agency created to facilitate the understanding of United States policies, culture and ideas by the peoples of the world.
V.O.A.	Voice of America. The World-wide radio arm of the US/ICA, broadcasting in multiple languages. The V.O.A. presents news, commentary, American thought and the policies of the U.S. Government.

UNIT BREAKDOWN:

1. Organization of the course
   Definition of International Broadcasting
   Electromagnetic Spectrum Review
     Lack of political boundries
     Enlightened self-interest
   U.S. concepts underlying broadcast policies
     Free flow of information in the U.S.
     Extension of this concept to the rest of the world
     Resistance to the U.S. concept of free flow of information
   Purposes of international broadcasting

2. US/ICA
     Historical development
     Broad policies
     Current operations
   VOA
     History/Philosophy
     Policies
     Problems

3. Board for International Broadcasters
     Need for oversight of US. effort
     Beginnings
     Philosophy/funding
   RFE
     World War II roots
     Cold war psychology
     Hungary/Czechoslovakia compared
     Current mission/B.I.B.
   Radio Liberty
     Historical development
     Funding
     Current mission/B.I.B.
   R.I.A.S.
     World War II roots
     Intended audience
     Symbol of American presence

4. A.F.R.T.S.
     Historical development
     Growth and military build-up
     Current mission

5. International Press Efforts
   A.P., U.P.I., Reuters, Agence France Presse, Tass
     Function
     Government control mechanisms
   MID-TERM EXAMINATION

6. I.T.U.
     Beginnings
     Organizational structure
     Philosophy
     Power of enforcement
     International Frequency Registration Board
   Private broadcasting
     Reasons for its existance
     Efforts to stop it

7. E.B.U., O.I.R.T., A.B.U., A.S.B.U.
   - Organizational structures
   - Philosophies
   - Effectiveness

8. U.R.T.N.A., I.A.A.B.
   - Organizational structures
   - Philosophies
   - Effectiveness

   Religious Broadcasters

   Role of the United Nations
   - Shortwave broadcasting
   - Recorded materials
   - Radio and television materials

9. Satellite Broadcasting
   - The development of satellite broadcasting systems
   - The Communication Satellite Act of 1962
   - The Intelsat Agreement of 1964
   - U.N. declaration of legal principles governing the activities of states in the exploration and use of outer space
   - Broad issues/Direct Broadcast Satellites (D.B.S.)

10. International Program Distribution
    - American motives
    - Acceptability of programming
    - Other exporters
    - Volume of programming

    Commercialization of Broadcasting
    - Need for funding
    - Pressure from exporters
    - Pressure from local businessmen

11. FINAL EXAMINATION

EVALUATION CRITERIA AND PERCENTAGE OF THE GRADE:

The student has to demonstrate a knowledge of U.S. and international broadcasting purposes, concepts, and methods. This knowledge will be used in the evaluation of international broadcast "voices" via (1) papers presented as a result of monitoring shortwave broadcasts as well as (2) the term research paper.

Mid-term: 25%
Tests understanding of basic concepts of international broadcasting, and U.S. broadcasting efforts to the rest of the world.

Final: 25%
Tests understanding of international broadcasting association purposes and the development and use of satellites.

Research: 35%
Stresses topics that deal with international aspects of broadcasting such as: the educational use of direct broadcast satellites; pirate broadcasting; the development of international undersea cable communications; jamming of international broadcasts; problems of international regulation of the spectrum.

Listening assignment papers: 3 papers, 5% each
Requires listening to three different international broadcast "voices" and reports on the apparent purpose of each broadcast.

SUPPORT BIBLIOGRAPHY:

Emery, W. National and International Systems of Broadcasting. (E. Lansing: Michigan State University Press, 1969).

Fisher, H. and Merrill, J. (Eds.) International and Intercultural Communication. (New York: Hastings House, 1976).

Green, T. The Universal Eye. (New York: Stein and Day, 1972).

U.N.E.S.C.O. World Communication: A 200 Country Survey of Press, Radio, Television and Film. (Paris: UNESCO Press).

Wells, A. Mass Communication: A World View. (Palo Alto, California: National Press Books, 1974).

World Radio and Television Handbook. (New York: Billboard Publications, 1981)

Annual Reports From:

Board for International Broadcasters
Suite 430
1030 Fifteenth Street, NW
Washington, DC 20005

Radio Free Europe/Radio Liberty
Same as B.I.B.

Voice of America/U.S. International Communication Agency
Washington, DC 20547

American Forces Radio and Television Service
American Forces Information Service
OASD (PA)
Washington, DC 20305

United Nations Radio
United Nations, New York, NY 10017

DATE OF OUTLINE PREPARATION: November 3, 1981

NAME OF PREPARER: Stewart W. Blakley, Northern Illinios University

SERIES EDITOR: Peter B. Orlik, Central Michigan University

SCHOOLS CONTRIBUTING OUTLINES:

Central Michigan University
Michigan State University
Murray State (Kentucky)
Northern Illinois University
Washington State University

BEA COURSES AND CURRICULA COMMITTEE COURSE OUTLINE

TITLE: Cable/Broadband Communications CREDITS: (Sem. Hr. Equiv.): 3

PREREQUISITES: At least three communications courses and junior status

LEVEL: Junior, Senior or Graduate

CATALOG DESCRIPTION:

Overview of the cable and interacting telecommunications technologies from historical, social, economic, philosophical and political perspectives

COURSE BEHAVIORAL OBJECTIVES:

Upon completion of the course, students should be able to:

1. Describe previous technologies and how they paved the way for cable/broadband evolution.

2. List present and potential applications for each of the new technologies.

3. Explain current regulatory structures and the problems of adopting these to emerging media uses.

4. Articulate the spectrum space issues and trade-offs in both domestic and international telecommunications.

5. Evolve possible telecommunications solutions for private and corporate communication problems in the 1990's and beyond.

SUGGESTED TEXTS:

Broadcasting Magazine. (13-week bulk-rate subscription), 1735 DeSales Street, N.W., Washington, DC 20036

Maddox, Brenda. Beyond Babel: New Directions in Communications. (Boston: Beacon Press, 1974)

Martin, James. Future Developments in Telecommunications, Second Edition. (Englewood Cliffs, NJ: Prentice-Hall, Inc. 1977)

McGillem, Clare D. and McLauchlan, William P. Hermes Bound. (West Lafayette, Indiana: Purdue University Series in Science, Vol. 2, 1978)

OTHER REQUIRED MATERIALS: None

CLASS APPORTIONMENT: Lecture-Discussion: 100% Lab: 0%

METHODOLOGY STATEMENT:

The units of instruction build upon an initial achieved understanding of the history and uses of early CATV (community antenna television) and associated technological terminology. Next, the student will become acquainted with current cable/broadband practices and problems followed by individual and group exploration of projective policies relevant to issues unveiled throughout the course. Because of the rapid changes in the field, regular exposure to trade periodicals is essential.

KEY VOCABULARY - DEFINITION LIST:

Access Channels: Also referred to as Public Access Channels. Cable system channels reserved for use by the general public on cable systems, made available on a first-come, first-served basis to express many points of view and also to provide an outlet for local culture and entertainment.

Bandwidth: The range of frequencies that a channel can transmit. The amount of information that a channel can carry is proportional to its bandwidth with video capability requiring broader bandwidth than for example, aural telephonic communication.

Basic Cable: Monthly service fee for which the subscriber receives all programming available on commercial and noncommercial TV stations in the market as well as programming regularly provided by the cable operator at no extra cost. Does not include programs or channels paid for on a per-use basis or at an additional monthly charge.

Broadband: Signals that extend over a wide portion of the spectrum and which lend themselves to a variety of simultaneous uses.

COMSAT: Communications Satellite Corporation. A U.S. government-chartered company formed in 1962 to operate as the American component of Intelsat, the international satellite system comprised of more than one hundred countries.

DBS: Direct broadcast satellite which combines program relay and delivery functions thereby obviating the need for conventional station or network intermediaries.

DOMSAT: Domestic satellites designed to relay signals to destinations within a specific country or region rather than to service international traffic.

Downlink: A ground antenna used to receive signals from satellites. (See earth station.)

Drop Line: Cable wiring connected to each residence from a larger feeder line.

Earth Station: A concave dish antenna which receives and amplifies weak satellite signals for processing and boosting at the TV station, cable system, motel or residence. Usually aimed at a single satellite.

Feeder Lines: Cable wires fanned out from the cable trunk (main line) so that at least one is within 75-150 feet of each residence in the cable system's franchise area.

Franchise: Local regulatory process in which a cable system is given its initial legal authority to build in a given political jurisdiction -- city, town, or part of a metropolitan area. The governing body usually receives about a 3% to 5% of the cable system's gross revenues as a franchise fee.

Head-End: Source of the cable signal before it is fed to homes via other lines. (See trunk line, feeder lines, drop lines)

INTELSAT: International Telecommunications Satellite Organization. The international satellite consortium first formed in 1964 to own and use the international communications satellite system. Member nations own shares and vote in proportion to their usage of the communications system. Earth stations are owned by the individual user countries.

Interactive Cable: Two-way communication via cable in which the home viewers can respond to questions posed during a program, or ask their own questions by pushing certain buttons. More advanced interactive systems include two-way video.

MDS: Multiple distribution systems which use high frequencies to send their microwave pay television signals to a subscribing set. Provides short-range relay delivery of teletext and facsimile as well as programming. Especially suited to serve office or apartment buildings where many subscribers are concentrated and able to use a single down-converter.

Multiplexing: Splitting a main channel into a number of lesser channels. Several signals are thus sent at one time, sharing one channel, and separated by special receivers at their destination.

Pay Cable: When subscribers pay above the basic cable charge to receive premium programming or special services (home security, financial data, etc.)

Pay TV: When subscribers pay broadcasters a fee in order to use a decoder to view over-the-air signals transmitted in scrambled form. Also called subscription TV (STV).

Penetration: The percentage of households connected to cable installations in a defined community.

Siphoning: The migration of popular programming from free TV to pay cable/television as a response to market forces.

STV: See "Pay TV."

Teletext: A system which provides a means of presenting printed text and graphic material on the television screen.

Translator: A specialized rebroadcast station (referred to as a terrestial satellite) which picks up an originating station's signal on one channel, then transfers it to the frequency of a different channel to avoid co-channel interference with the originating source.

Trunk-line: Main wire strung from the cable system's head-end through its service area.

Uplink: A transmitter antenna which feeds a signal up to a satellite.

UNIT BREAKDOWN

Each of the following 10 units comprises one week on the quarter system, one and one-half weeks on the semester system. Unit 11 is the final project/paper/examination.)

I. History of CATV

a. Original purpose: station to station and small town service
b. Transition to homes and metropolitan areas.
c. Reaction of broadcast industry
d. Beginning of regulation. Wire vs. spectrum use considerations.

II. Introduction to Cable and Related Technologies

a. Translators
b. Optical fiber cable
c. Multiplexing
d. Open and closed captioning
e. Computer interaction
f. Low Power TV (LPTV)
g. STV

III. Interactive Cable

a. Two-way systems; the Warner Qube experience
b. Teletext applications
c. Educational potential
d. Political/governmental aspects

IV. Cable Regulation

a. FCC interpretations, rules and regulations.
b. Copyright applications
c. Fairness doctrine
d. Pole attachments
e. Must/may carry rules

V. Ownership and Management of Cable Systems

a. Franchising
b. Multiple System Operators (MSO)
c. Cross-ownership limitations
d. Midterm examination

VI. Programming for Cable

a. Public access channels
b. Public services
c. Community voices
d. Origination, reception, distribution
e. New program developments and distribution hierarchies
f. Basic vs. pay

VII. Politics on Cable

a. Candidate access, costs
b. Partisan channels
c. Political processes (government and court deliberations)

VIII. Satellite Systems and Interactive Technologies

a. COMSAT, INTELSAT
b. DBS
c. Superstations: WTTG, WTBS, WGN
d. Cable networks

1. Pay cable (HBO, Showtime, etc.)
2. Cable News Network (CNN)
3. Black Entertainment Network (BET)
4. Spanish International Network (SIN)
5. Cable Satellite Public Affairs Network (C-SPAN)
6. Other networks

IX. Cable Economics

a. Advertising on cable
b. Pay cable vs. Pay TV (STV)
c. Radio on cable
d. Computer delivery systems; interactive system pricing

X. Future of Cable-Related Issues

a. Societal impact of telecommunications technologies
b. Impact on commercial "free" broadcasting
c. Impact on noncommercial "public" broadcasting
d. Proposed new services (education, public broadcasting, mail, newspapers, etc.)
e. Competing technologies (videocassette, video disc, stereo tv)
f. Federal telecommunications policy, present and future

XI. Final paper/project and/or examination

TYPES OF SUGGESTED PROJECTS

a. Select a community and plan construction of a new cable system.
b. Case study of a selected cable system after on-site visitation.
c. Term paper on a significant course topic or emerging technology.
d. Oral presentation of any of the above.

EVALUATION CRITERIA

Papers and oral reports will be graded partly on ability to gather data, and partly on ability to assess the data and its impact on the cable/broadband industries. At least 50% of source material should date from the last twelve months.

GRADE PERCENTAGE

Midterm examination - 20%
Final examination (comprehensive) - 20%
Class preparation, participation and oral reports - 20%
Term project, paper or problem - 30%
Pop quizzes - 10%

SUPPORT BIBLIOGRAPHY

Books

Belendiuk, Arthur and Robb, Scott. Broadcasting via Satellite: Legal and Business Considerations. (New York: Communication Research Institute, 1979)

Electronic Industries Association. Annual. Consumer Electronics. (Washington, DC: EIA)

Federal Communication Law Journal. Special issue on Direct Broadcast Satellites. 1981

Gillespie, Gilbert. Public Access Cable Television in the United States and Canada. (New York: Praeger, 1975)

Hamburg, Morton I. All About Cable: Legal and Business Aspects of Cable and Pay Television. (New York: Law Journal Press, 1979)

Head, Sydney W. and Sterling, Christopher H. Broadcasting in America, Fourth Edition. (Boston: Houghton Mifflin, 1982)

Hollowell, Mary Louise, (ed.). The Cable/Broadband Communications Book, Volume 2, 1980-81. (Washington, DC: Communications Press, 1980)

Jones, Glenn. Jones Dictionary of CATV Terminology. (Washington DC: Johnson, 1973)

National Cable Television Association. Annual. Cable Advertising Directory. (Washington, DC: NCTA)

National Science Foundation. Social Services and Cable TV. (Washington, DC: Government Printing Office, 1976)

Siegel, Efrem, (ed.) Videotext: The Coming Revolution in Home/Office Information Retrieval. (White Plains, NY: Knowledge Industry Publications, 1980)

Sloan Commission on Cable Communications. On the Cable: The Television of Abundance. (New York: McGraw-Hill, 1971)

Smith, Delbert D. Communication via Satellite: A Vision in Retrospect. (Reading, MA: Sijthoff International, 1977)

Periodicals

"Broadcasting," "Broadcasting/Cable Yearbook" (annual), "Broadcast/Management Engineering"

"Television/Radio Age," "Cablevision"

Government

FCC Rules and Regulations, Volume XI, parts 76 and 78 of Cable TV and Cable Relay Services.

DATE OF OUTLINE PREPERATION: July, 1982

PREPARER: Betty Shimer Czech, The University of North Carolina

SERIES EDITOR: Peter B. Orlik, Central Michigan University

SCHOOLS CONTRIBUTING OUTLINES:

Arkansas State
Michigan State
Murray State (Kentucky)
North Carolina
SUNY - Fredonia

BEA COURSES AND CURRICULA COMMITTEE COURSE OUTLINE

TITLE: Telecommunications of the Future CREDITS: (Sem. Hrs. Equiv.): 3

PREREQUISITES: Introduction to Broadcasting LEVEL: Junior or Senior

CATALOG DESCRIPTION:

Role of developing and future media technologies and their implication for today's media and society.

COURSE BEHAVIORAL OBJECTIVES:

Upon completion of the course the student should be able to:

-- Describe and categorize the new media technologies.

-- Evaluate the feasibility of each of the new technologies in terms of a variety of settings and institutional needs.

-- Interpret the role of governmental and corporate policy in advancing and retarding technological introduction and development.

-- Detail a variety of effects that each major technology may have on the overall media environment and competitive landscape.

-- Articulate possible impacts of new telecommunications systems on political, social and cultural institutions of the United States and selected other countries.

SUGGESTED TEXTS:

Martin, James. The Wired Society. (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1978)

Dizard, Wilson P. The Coming Information Age. (New York: Longman, Inc., 1982)

National Association of Broadcasters. New Technologies Affecting Radio and Television Broadcasting (Washington, D.C: November, 1981)

OTHER REQUIRED MATERIALS: None

CLASS APPORTIONMENT: Lecture/Discussion 100%

METHODOLOGY STATEMENT:

Intensive student evaluation and discussion of monographs and other written materials on class topics. Examinations, panel/debates and paper/oral presentations are all used to evaluate student mastery of subjects related to each of the four main course components: (1) theoretical perspectives on technology and the future; (2) an in-depth look at each generic "new technology" in the telecommunications arena; (3) technological impact analyses pertaining to the current media landscape; (4) future social and political options that technology presents.

KEY VOCABULARY/DEFINITION LIST:

AM stereo: Proposal long-debated by the FCC to allow dual channel capacity for AM radio in an attempt to make its sound quality more competitive with FM radio.

Access channels: Cable TV channels for use by the public, education and government bodies.

Co-axial cable: Wires within a sheath which can carry television or telephone transmissions.

CATV: Community Antenna Television (1) Older term for cable television. (2) When a cable system delivers channels picked up off the local air as opposed to importing programming from distant cities.

Digital television: Use of pulse code modulation to change video and audio signals into a binary computer code.

Direct Broadcast Satellites (DBS): A satellite/transmission intended to be directly received by homes rather than via a broadcast station or cable system.

Earth station: An installation for transmission and/or reception of communication satellite signals.

Fiber optics: Transmission of data through hair-thin glass filaments using light particles.

FM multiplexing: Transmission of more than one signal on an FM channel, as in stereo (two signal), and quadrophonic (four signal) systems.

High resolution television: Expansion of the standard 525 or 625 line TV scanning system to over 1100 lines giving a picture of greater clarity.

Interactive cable: Use of cable television technology to send signals from the subscribing home back to the cable headend. Also referred to as "two-way" capability.

Low power television (LPTV): A new television service that allows mini-tv stations with limited signals to operate in the service of very small geographic areas.

Large screen television: Optical device wherein a television signal is projected into a much larger than usual image. Used in home and entertainment applications.

Microwave relay: Distribution of television and other signals by beamed radio relay between fixed points.

Multipoint Distribution Service (MDS): Use of microwaves to send non-broadcast pay TV signals to homes not connected to a cable system.

Pay cable: Cable material for which the viewer pays a fee over and above the basic service.

Phonevision: Pay TV system using a telephone line to send a synchronizing element to unscramble the broadcast picture.

Satellite relay: Television program sent by satellite which takes signal from one point and relays it to an earth station which is within line-of-sight.

Satellite subscription television: Satellite transmission of subscription programs straight to home receivers. (See DBS)

Subscription television (STV): Coded programming sent over a regular broadcast channel for which the viewer pays by renting a decoder box.

"Superstation": Regular broadcast stations which are transformed into national outlets through satellite transmission of their signals to cable systems around the country.

Teletext: One-way transmission of alphanumeric information to the television screen via a broadcast signal.

Video disc: Device resembling a phonograph record which, when read by a needle or laser beam, retrieves video as well as audio information. Preferred by copyright holders since it cannot be erased and reused to record other material.

Video cassette recorders (VCRs): Recording devices adaptable to inexpensive home utilization which can capture and play back television material on 1/2 or 3/4 inch videotape closed-case reels. Feared by copyright holders due to the ease and flexibility by which their programs can be copied and subjected to unauthorized uses.

Videotext: Two way transmission of alphanumeric information to the television screen via phone line or cable TV.

World Administrative Radio Conference (WARC): An international council which periodically meets to set technical and spectrum allocation policies for telecommunications.

UNIT BREAKDOWN

I. Class Overview and Organization. Theories of Technology and the Future: Jacques Ellul, Harold Innis, Marshall McLuhan, Raymond Williams.

II. Cable Television: Basic cable television systems, advanced cable and interactive systems, new program services.

III. Uses of Satellites in Telecommunications: COMSAT, INTELSTAT, direct broadcast satellites, satellite subscription television.

IV. New Developments in Radio: The international debate and WARC, 9 khz controversy, AM stereo, FM multiplexing, cellular radio.

V. New Developments in Television Distribution: Subscription television, low power television, digital television, superstations, VHF drop-in controversy.

Mid-term Examination

VI. New Developments in Television Reception: Large screen television, video cassette recorders, video discs, teletext and videotext applications, high resolution television.

VII. The Computer in Telecommunications: Corporate and consumer applications; education, leisure, medical and news transmission perspectives; computer interaction with new telecommunications media (compunications). Panel presentations.

VIII. The Impact of New Telecommunications on the Existing Media Environment: Radio, television, film, print, the telephone, other secondary media sources.

IX. The Impact of New Telecommunications on Society: Economics, politics, privacy, jobs. The exportation of the new telecommunications: How do other countries react? What will be the impact of the wired world? What should be the policies for new telecommunications in national and international settings?

X. Individual written reports/oral presentations of research on particular issues relating to Units VIII and IX.

EVALUATION CRITERIA AND PERCENTAGE OF GRADE:

Mid Term Exam	20%
Final Exam	30%
Class Participation	10%
Panel Presentation	15%
Paper/Oral Presentation	25%

SPECIAL HANDOUTS - AV RESOURCES:

Nova - "The Video Explosion" - transcript and/or program tape available from the Public Broadcasting Service.

SUPPORT BIBLIOGRAPHY:

Agostino, Don and Jayne Zenaty. Home VCR Owners' Use of Television and Public Television: Viewing, Recording and Playback. (Washington, D.C.: Corporation for Public Broadcasting, 1980).

Articles on 1979 WARC Conference in Journal of Communication, 29, No. 1 (Winter 1979), pp. 143-207.

Douglas, Alexander S. "Computers and Communication in the 1980's," Computer Networks (Amsterdam), 5, No. 1 (February 1981): pp. 9-14.

Ellul, Jacques. The Technological Society. (New York: Alfred A. Knopf, 1964).

Fisher, Glen. American Communication in a Global Society (Norwood, N.J.: Ablex Publishing Co., 1979).

Forester, Tom, (ed.) The Microelectronics Revolution (Cambridge, Mass.: MIT Press, 1981).

Grandfest, Joseph and Stuart N. Brotman. Teletext and Viewdata: The Issues of Policy, Service, and Technology (New York: Aspen Institute for Humanistic Studies Program on Communications and Society, 1979)

Hollowell, Mary Louise, (ed.) The Cable/Broadband Communications Book: Volume 2, 1980-1981 (Washington, D.C.: Communications Press, 1980).

Innis, Harold A. Empire and Communications (Toronto: University of Toronto Press, 1972).

The Low Power Television Guidebook: A Primer on the Low Power Service. (Washington, D.C.: Corporation for Public Broadcasting, 1980).

"LPTV Special Report." Broadcasting, February 23, 1981, p. 38+.

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Communication Satellite Systems. (Englewood Cliffs, N.J.: Prentice-Hall Inc., 1978).

McLuhan, Marshall. The Gutenberg Galaxy. (Toronto: University of Toronto Press, 1962).

Robinson, Glen O. (ed.) Communications for Tomorrow (New York: Praeger Publishers, 1978).

Schiller, Herbert I. Communication and Cultural Domination. (White Plains, N.Y.: International Arts and Sciences Press, 1976).

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Smith, Anthony. Goodbye Gutenberg. (New York: Oxford University Press, 1980).

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